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Yet it reveals only a fraction of the bound volumes in the Attic library and nothing at all of the carefully maintained card indexes, information files, and photograph cabinets which are in constant use by the Editorial Staff of **ANTIQUES**, both in answering queries and in checking all statements of fact or opinion admitted to the pages of the Magazine.

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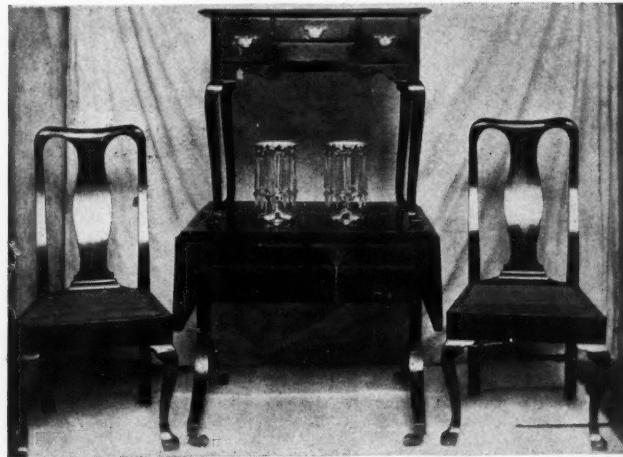
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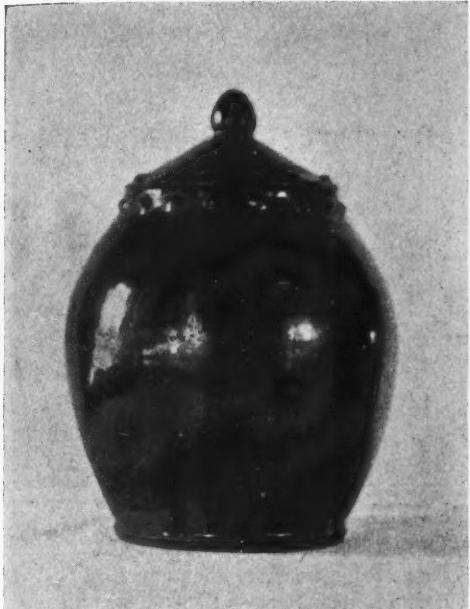


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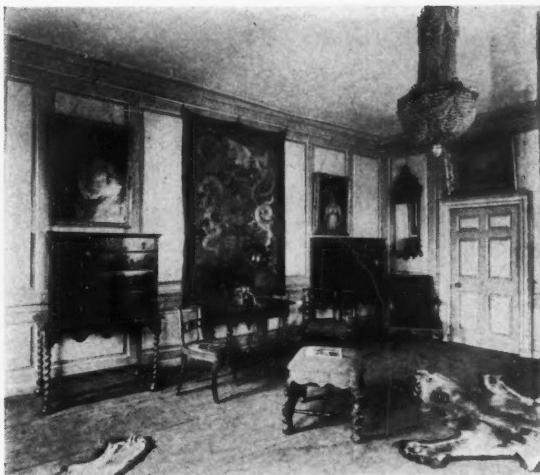
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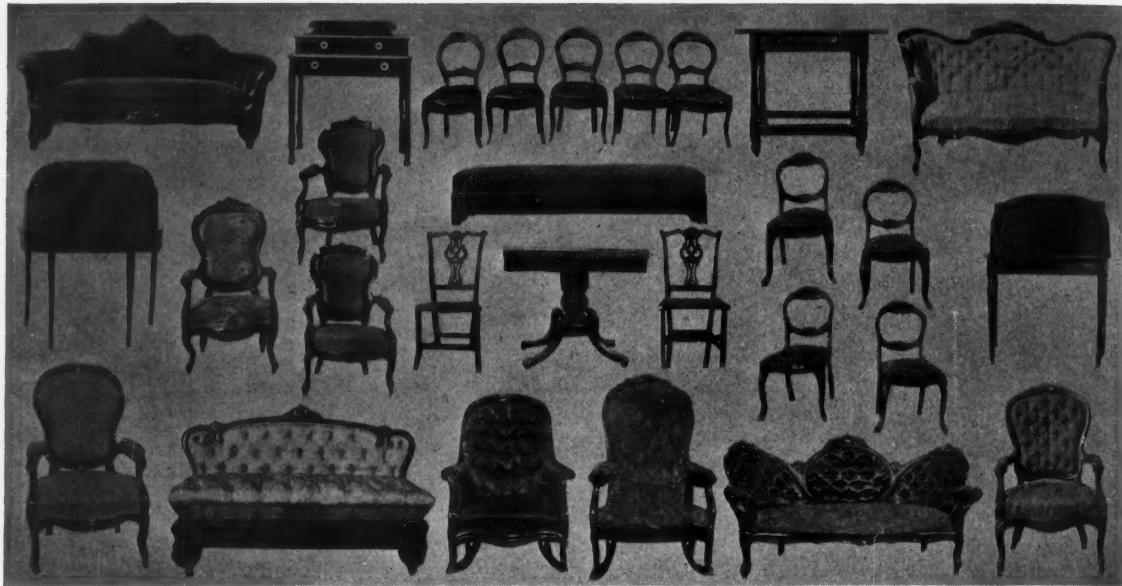


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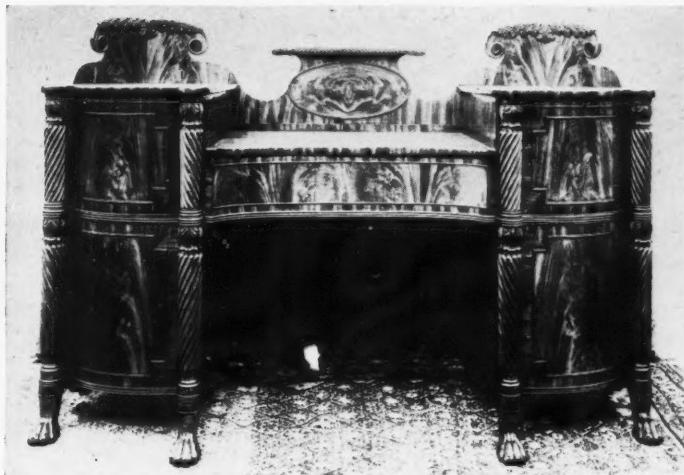
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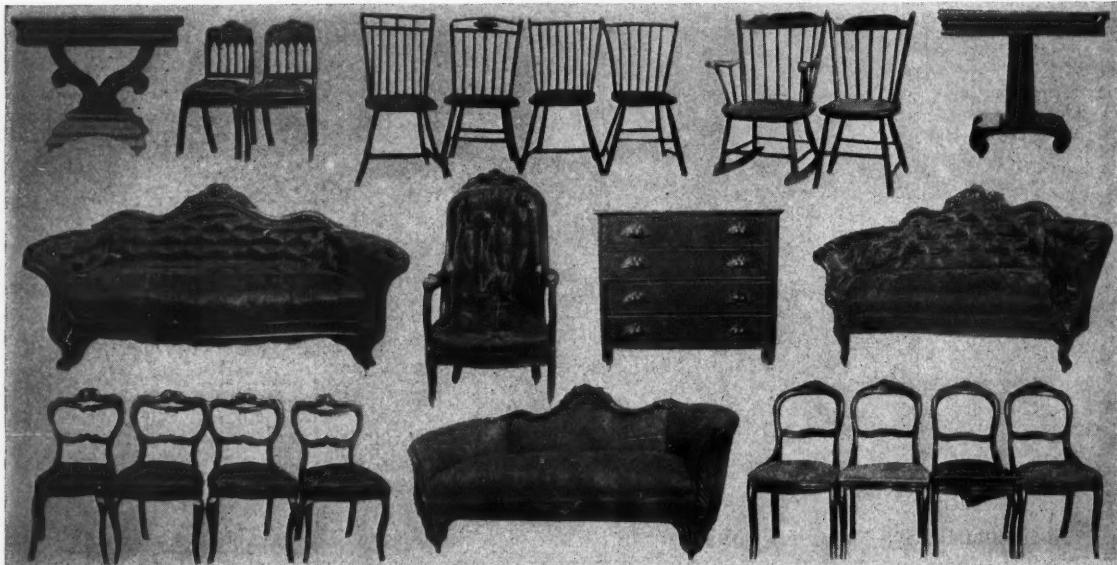
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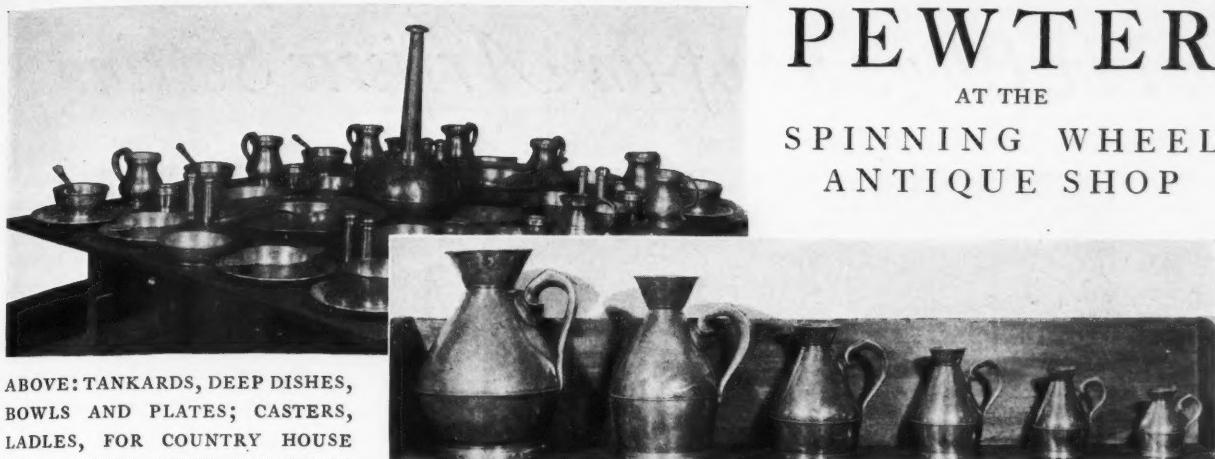
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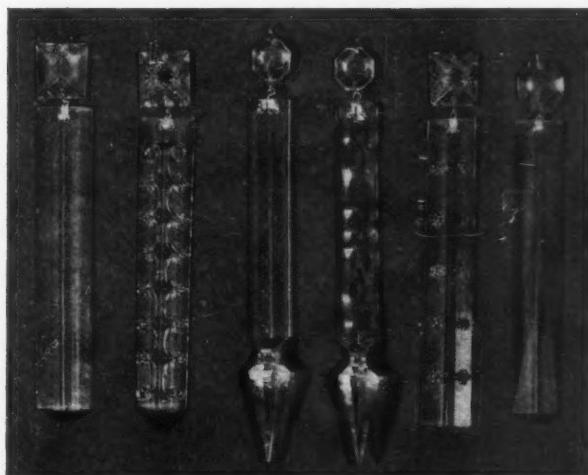
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ANTIQUES

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Winter is the dealer's harvest season, and few of the tribe there are who have not stowed away some special treasures of glass, or furniture, or china. Such pieces, like the prize trout of upland brooks, are first to go; and, once they are taken, the finding of their like may be postponed until yet another April. So point your compass by the Collectors Guide, step on the gas, and go.

Copies of *ANTIQUES* are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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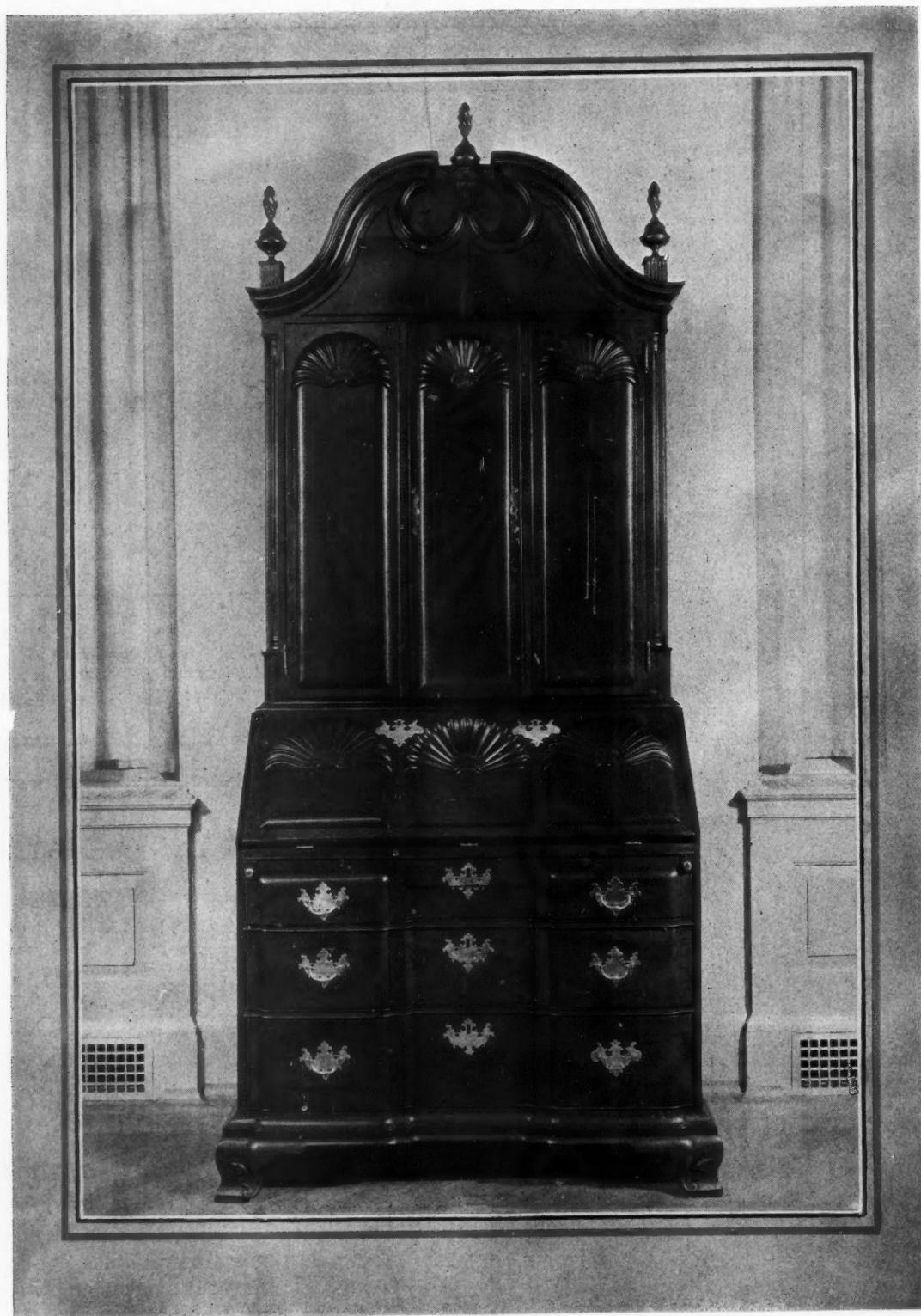
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BLOCK-FRONT SECRETARY (1761)

Inscriptions on the middle drawer of the centre compartment of the cabinet indicate, beyond reasonable doubt, that the piece is of John Goddard's workmanship. The wood is mahogany.

Owned by Arthur B. Lisle

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEVISED BY THE FOREFAATHERS

Volume XV

APRIL, 1929

Number 4

The Editor's Attic

The Cover

THE pictorial and historic scenes which it was once customary to employ in the decoration of printed fabrics are not always easy to interpret. Heroes and heroines who still languish on surviving fragments of toile are, many of them, strays from tearful romances lost almost beyond hope of reassociation with their personages; and not a few military and political celebrities whose deeds were once thought worthy of blazoning on calico or linen draperies have, in the long perspective of years, shrunk to well-nigh undiscoverable stature.

Even the fine copperplate toile spread over this month's Cover of ANTIQUES, while it portrays a notably significant event in European history, presents a few difficult problems of detailed identification. Having at length solved these problems, not without some struggle, the Attic is glad to offer the results of its investigation.

First, a word of historical résumé. In 1713, under the terms of the Treaty of Utrecht, Great Britain acquired Gibraltar, and thereafter was left in undisturbed possession of the fortress until the American War of Independence diverted her attention from European affairs. In 1779, Spain, believing that the moment for successful action had arrived, laid siege to Gibraltar, and continued offensive operations during four exhausting years. Twice, in the face of great opposition, the British garrison, reduced almost to starvation, was relieved—the first time, by Admiral Rodney; the second, by Admiral Darby.

In July, 1782, however, the Spaniards were reënforced by the French, and, with the combined land and naval forces of the two nations under command of the Duc de Crillon, preparations were made for a grand assault. Ten enormous floating batteries, constructed under the supervision of the Chevalier d'Arçon, and thought to be invincible, were employed in the attack, which, beginning September 8, lasted until September 14, when it was completely repulsed. The siege itself was lifted in February, 1783.

It is this tremendous onslaught and the glorious victory of the British defenders which the toile commemorates. In the

midst of the design rises the frowning rock, its fortifications ablaze with artillery. The batteries of the attacking forces are visible at the left. In the foreground the enemy fleet, in full action, gives and takes a baptism of fire. Above this scene of struggle appear the inevitable symbolic figures. A flying Victory, assisted by a *putto*, supports a plaque bearing the profile of the Governor-General of Gibraltar, Sir George Augustus Elliot—afterward Lord Heathfield; while another genial infant, nearby, trails a convenient ribbon inscribed: *The glorious defense of Gibraltar and Destruction of the Floating Batteries by the Heroic Elliot and his Brave Garrison*. Above and slightly to the right, two daughters of Neptune lift high the portrait of Captain Curtis, of the frigate *Brilliant*, who convoyed ships laden with food supplies from Minorca to the beleaguered citadel, and who took an active part in defending the place. But one wavelet to the right, a half-submerged and somewhat bedraggled Victory clings with one hand to her trumpet, wherefrom flies a flag bearing the triumphant but ill-rhymed verse: *Your Fame, inglorious France and Spain, Sunk by Brave Elliot's Coup de main 1782*. The damsel's other hand supports above the waters the countenances of the allied enemy commanders, the Duc de Crillon, and Maurice, Prince of Nassau, the latter of whom served as officer on one of the floating batteries. The Comte d'Artois, brother of Louis XVI and later King Charles X of France—another French notable who participated in the siege—escaped being specifically memorialized on this triumphant toile.

The Frontispiece

An article on John Townsend of Newport, by Charles O. Cornelius, in the first number of the *Metropolitan Museum Studies*,* once more raises the question as to the leadership of the Newport school of cabinetmakers. For a long time, only one name stood out in the list of these craftsmen, that of John Goddard, whose oft-cited correspondence with Moses Brown of Providence concerning various items of furniture is probably responsible for some overstressing

* *Metropolitan Museum Studies*, New York, 1928, Part I, p. 72.



Fig. 1 — CABINET OF THE JOB TOWNSEND SECRETARY

The Goddard design is almost identical with that of the Job Townsend cabinet pictured beside it; yet it differs in important details, some of which are mentioned in the text. It may be noted, further, that Townsend's shells have but seven scallops each, whereas in this instance Goddard's show eight. Townsend here finishes his cabinet with a cavetto base mold: Goddard uses a cyma.

of his relative place in the community, and for the long accepted surmise that he was the originator of the Newport type of block-front furniture.

Mr. Cornelius has done much to weaken this position. He points out that the dominant cabinetmaking family of Newport were the Townsends. The progenitors of the tribe appear to have been Job and Christopher, probably brothers, both of whom acquired numerous offspring.* It was Hannah, a daughter of Job, who became the wife of John Goddard. It was John, a son of Christopher, who produced block-front pieces so similar to those now attributed to Goddard that, except for certain examples bearing John Townsend's label, there is no sure means of differentiating them.

Of Christopher's work no identified examples are known. But if his will is to be accepted as evidence, that prosperous cabinetmaker seems to have concentrated largely on desks. Of Job's sons, one bore his father's name. Mr. Cornelius observes that a labeled piece or two from the hand of the junior Job have been identified, though he fails to state how the work of the son has been distinguished from that of the father.

As far back as February, 1923,† ANTIQUES illustrated a very interesting secretary, on the central door of whose cabinet appears the inscription: *Made by Job Townsend in Newport*. The exterior of this piece is far from ornate. The lower, or desk, section is fitted with four undecorated lipped drawers. The cupboard section is flat-topped and is closed with two wide doors, each bearing an arched panel applied in slight relief. Outwardly this secretary displays few, if any, of the familiar earmarks of the Newport mode. Without examination of its labeled interior, it might be dismissed as an excellent mid-century example of indeterminate source.

Its desk cabinet (*Fig. 1*), however, is more revealing, for it discloses two groups of pigeonholes surmounting blocked drawers and flanking a door whose recessed centre is topped by the typical Newport shell carving. Each pigeon-hole group, in turn, is guarded, on the outer side, by a set of three recessed drawers, the upper one of which is carved with a semi-circular sunburst.

* According to records in a family Bible belonging to Mrs. William C. Townsend, and dated 1728, the elder Job Townsend was the son of Solomon. Christopher Townsend's eldest son, born November 6, 1724, was named Solomon, presumably after his grandfather. Christopher's fourth son, John, likewise named his first-born child Solomon. This emphasis on the name Solomon in Christopher's family lends support to the belief that Christopher, as well as Job, was Solomon Townsend's son.

† See ANTIQUES, Vol. III, p. 65.



Fig. 2 — CABINET OF MR. LISLE'S GODDARD SECRETARY

The Goddard design is almost identical with that of the Job Townsend cabinet pictured beside it; yet it differs in important details, some of which are mentioned in the text. It may be noted, further, that Townsend's shells have but seven scallops each, whereas in this instance Goddard's show eight. Townsend here finishes his cabinet with a cavetto base mold: Goddard uses a cyma.

Viewed as a whole, this arcaded cabinet is finely architectural in character, and more likely to have been inspired by a book of architectural drawings — such as those of Vignola, perhaps — than by any previous specimen of furniture. From so rich and harmonious an arrangement, in an otherwise perfectly straightforward piece of furniture, it would be easy to argue that the blocked Newport style had its origin in some similar miniature composition, whose concaved niches demanded the balance of compensatory convexities, and thus eventually developed a rhythmic system of inward- and outward-curving bays on the expansive fronts of chests of drawers and secretaries. Such an argument, however, would have to be sustained by a far weightier body of evidence than any now at hand.

But sufficient importance attaches to this Job Townsend secretary without its being used as a basis for fantastic conjectures. If, as would seem from its generally modest aspect, the piece antedates the full-blown block motive exploited by John Goddard and John Townsend, not only should Job, Senior, be credited with its execution but with invention of the style which its interior exemplifies. The products of the younger generation show a far more decorative treatment of exteriors; but in no instances are their cabinets an improvement upon the early Jobian type.

Witness, for example, the cabinet (*Fig. 2*) of Arthur B. Lisle's Goddard secretary reproduced in this month's Frontispiece. In its design and in the number and disposition of its parts, it is an almost exact duplicate of Job Townsend's structure. It exhibits the same emphasis upon the central shell; but is neither so clearly architectural in feeling, nor so broadly vigorous in handling. Townsend knew exactly what he was doing when he extended the enclosing lines of his niches into a strongly accented arch, within which he set his shell and sunbursts; it was not by accident either that he traced a sharply incised groove over the arches of his pigeonholes. Goddard's neglect of these devices indicates that he was copying and refining something whose true significance he either understood only in part, or else ignored because it interfered with a satisfactory cutting of the shell form in cameo.

Though the façade of Mr. Lisle's secretary is less elaborate than that of various allied specimens, notably the Brown and Ives example previously discussed in ANTIQUES,* it indicates a somewhat greater maturity of craftsmanship. Its shells are better designed than are those of the Brown and Ives piece and the reduction in their number from nine to six is distinctly advantageous to the

* See ANTIQUES, Vol. XI, pp. 193, 194.



Fig. 3 — DRAWER FROM MR. LISLE'S GODDARD SECRETARY

Rear of the cabinet drawer on which are written memoranda relative to the dates of making and repairing the secretary shown in the Frontispiece.

composition as a whole. The Brown and Ives secretary has a virtually plain cabinet, though the wood of the drawer fronts is carefully selected. According to Norman M. Isham, this piece was probably made about 1759, when its original owner, Joseph Brown, was married.* The date of Mr. Lisle's is interestingly attested by penciled inscriptions, one on the side, the other on the back of the middle drawer. The latter inscription reads:

Made by John Goddard
1761 & Repaired by
Thomas Goddard 1813

Repaired by Langley & Burnett (?) 1863
Renewed, scraped & varnished by Cleve-
land
Brothers 1879

The other is as follows:

Made by John Goddard 1761 and repaired
by Thomas Goddard his son 1813

Health Officer of the Town of
Newport Appointed by the
Hon. Town Council Members
Nicholas Taylor Esq. & my son T.
Topham

There is no reason to question the authenticity of these memoranda. Mr. Lisle acquired his secretary from the Potter family of Kingston, Rhode Island, descendants of the original owner, who, Mr. Isham inclines to believe, wrote the first of these notes referring to the repairs. In view, however, of the character of the script and the ingenious spelling of the word "repaired," as it appears on the back of the inscribed drawer, the Attic feels that Thomas Goddard may, on his own account, have thus recorded his filial undertaking.

* *John Goddard and His Work, Bulletin of the Rhode Island School of Design, Vol. XV, April, 1927.*

The names of subsequent restorers listed on this part of the drawer, together with the other notations mentioned, are by different hands.

However that may be, Mr. Lisle's secretary is doubtless some two years later in date than the Brown and Ives piece. It may easily be from five to ten years later than the Job Townsend prototype which its cabinet so closely duplicates. The same cabinet, with greater or less variation, recurs again and again in Newport desks and secretaries. But the Attic has yet to encounter a version of it which, in general breadth and balance of design and in logical treatment of detail, is quite the equal of that on which Job Townsend placed his label. If, as now seems probable, the peculiar block and shell of Newport cabinet-work were first devised by Job, perhaps in collaboration with his brother Christopher, it would be well to accord a little more studious attention to those two worthies.

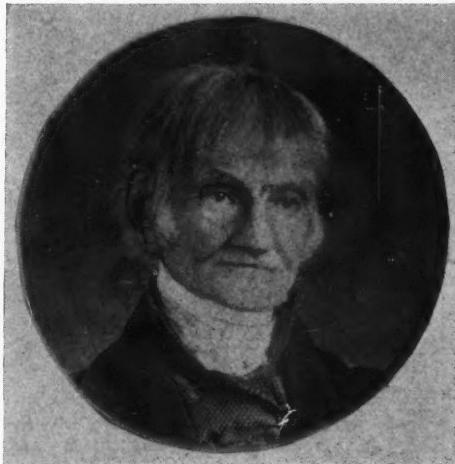


Fig. 4 — THOMAS GODDARD (1765-1858)
Son of John Goddard. During his entire lifetime, a useful citizen of Newport, member of the Society of Friends, active in the local fire company, of which he became Captain; Health Officer of the port. A staunch Federalist, who cast his first Presidential vote for George Washington.
From a photograph by courtesy of Thomas Goddard's great-grandson, Theophilus T. Pitman

An Early Wall Paper
THE Attic is happy to publish a fragment of hitherto unrecorded wall paper from an historic American dwelling, the Lyon Homestead at Bedford, Westchester County, New York, erected about 1754 by Israel Lyon (1734-1816), great-great-grandfather of Doctor Irving Whitall Lyon of Hartford, pioneer student and historian of early American furniture. In 1779 the house was seized and partly burned by the British under General Tarleton of unsavory memory; but it was almost immediately restored. Until recently, family tradition

maintained that the British work of destruction had been so thorough as to leave no vestige of the original house. But repairs undertaken within the past few years have revealed, in the main living room, structural and architectural features which clearly antedate the Revolution. It was found, for example, that the overhead beams and the summer were of oak, with molded corners, while the fireplace wall was completely paneled in pine, stained a robin's egg blue.

Like many establishments of its day, the Lyon Homestead was a two and one-half story affair built about a huge central chimney whose sides and rear accommodated fireplaces for three rooms, while against its front rose a narrow stairway leading from the small entrance hallway to the upper floor.

It was beneath several later overlays of paper on the walls of this hallway that the pattern reproduced in Figure 5 was discovered — a circumstance which points to its having been applied at or near the time of the repairs made in 1779. This probability is further sustained by the costumes of the two figures which constitute the chief motive of the design. The young woman who offers her basket of oranges to the seated gallant is attired in a gown of heavy material, cut loosely at the neck, and consisting, for the rest, of a stomacher and petticoat, which are partly screened by a long-skirted overdress in the style prevalent about 1780. The man's costume, from cocked hat to shoes, corresponds in period with that of his fair companion.

There is every reason to believe that this paper is of American manufacture, printed by hand from wood blocks. The design appears in simple black against a grayish ground. In view, however, of the absence of certain

important outlines, it is probable that an additional printing of white was intended — to complete the modeling of the figures and to lend sparkle to the surrounding festoons and rosettes. Such a second printing of white occurs in a fragment of wall paper made about 1775 and now preserved by the Lexington Historical Society, and, again, in a Washington Memorial paper issued in Boston during the year 1800.* Whether or not time and the absorbent quality of successive layers of paste can have dissolved what were once white passages on the Lyon Homestead paper, it is difficult to judge. In any event, this long-buried memento of early American decorative modes is one of the most interesting documents of its kind which has come to the Attic's notice.



Fig. 5 — FRAGMENT OF AMERICAN WALL PAPER (c. 1780)

From the old Lyon Homestead in Bedford, New York, birthplace and boyhood home of Doctor Irving Whitall Lyon, and, from 1754 until 1926, in unbroken possession of the Lyon family.

By courtesy of Mrs. Clifford Read Weld

When Mahogany Was Prohibited

NORMAN S. CONOVER of Morrisville, Pennsylvania, sends the following curious extract from the *Massachusetts Sentinel* of December 10, 1788:

No European nation possessing colonies that produce mahogany, now permits that article to be exported to the United States, or indeed to any foreign country; but Providence has given us abundant substitutes in the curled maple, wild cherry tree, black walnut, etc. Every State in the Union has paid this foreign tax of purchasing mahogany, while our own lands are groaning with those valuable trees. How do the European nations study by their restrictions to teach us the use of those things we possess!

The prohibition thus referred to can never have been very effectively enforced; yet it may help to explain the employment of cherry in certain late pieces of furniture, the grade of whose workmanship would normally suggest the utilization of mahogany.

* See Nancy McClelland's *Historic Wallpapers*. Philadelphia, 1924, pp. 239 and 267.

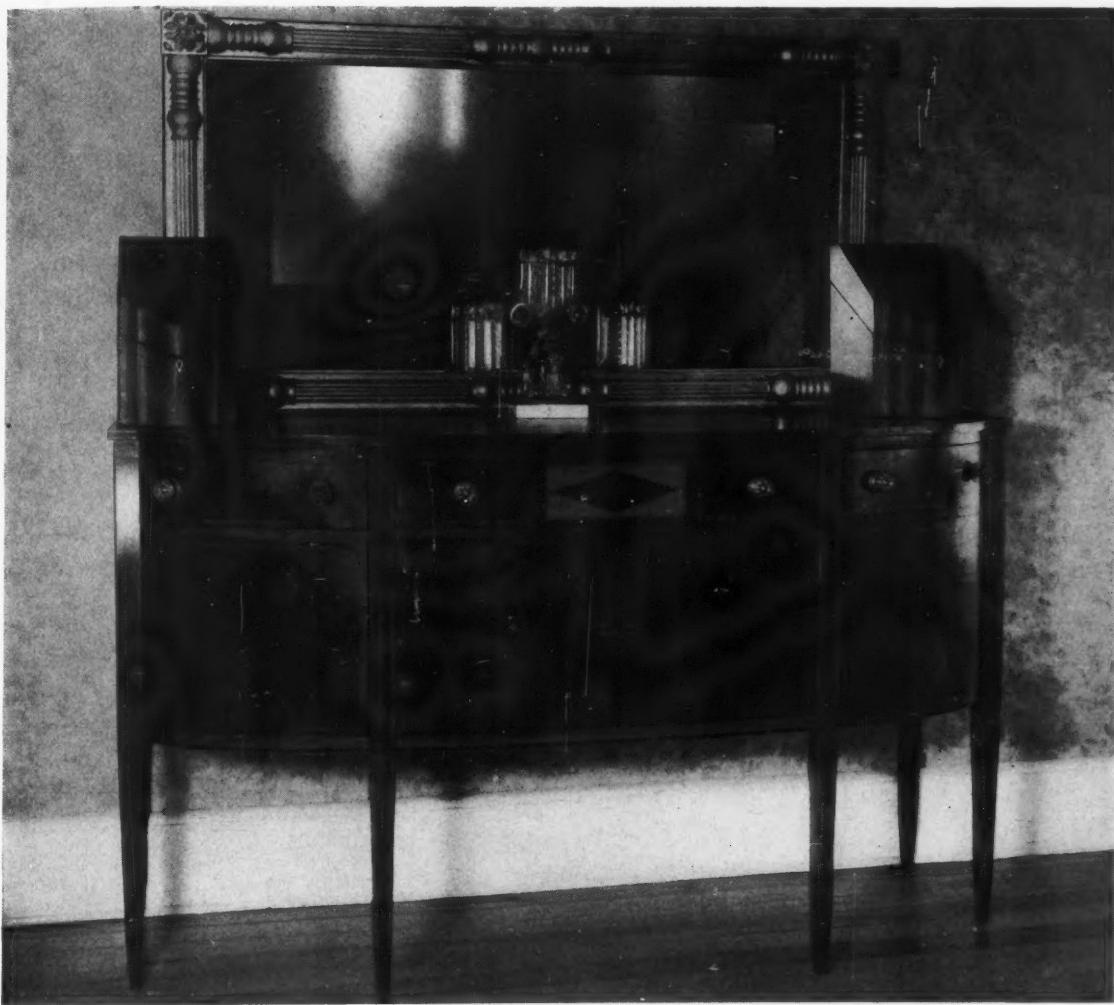


Fig. 1 — SIDEBOARD IN SHERATON STYLE (c. 1800)

The convex ends of this sideboard place it in the Sheraton category. The rectangular legs and the handling of inlay recall Hepplewhite preferences. The piece is one of those smaller specimens of its type which are highly prized. Of the same period as the sideboard are the knife boxes surmounting it. The mirror and the candelabrum are later.

Samuel Adams' Furniture

By WILLIAM STUART WALCOTT, JR.

FLORIDA is a state that one would hardly select as a fertile field for the antique-lover. There have, however, been brought thither not a few excellent pieces for furnishing both winter and year-round homes. Through the courtesy of two Florida residents, Mr. and Mrs. John Adams Reilly, I have had the opportunity to inspect, and to photograph, some of the choice family furniture handed down from the Boston patriot Samuel Adams, great-great-grandfather of Mr. Reilly, and for the past twenty years treasured in the Reilly home. Carefully guarded by successive generations, they here remained in an exceptional state of preservation.

The brilliant career of Samuel Adams is too well known to call for detailed repetition here. A brief outline will suffice. The second cousin of John Adams, second President of the United States, Samuel was born in Boston, in 1722.

He became an ardent patriot, orator, and champion of liberty, a leader in the cause of Colonial rights. From 1774 to 1781 (excepting 1779) a member of the Continental Congress, he was a signer of the Declaration of Independence, and played an important part in drafting the Massachusetts Constitution of 1780. For three terms he was Governor of Massachusetts (1794-1797).

Astute, clear-headed, tactful, and skilled in all the arts of the practical politician, Samuel Adams is rated by the historian Fiske as second only to Washington. Jefferson said of him, "I always considered him more than any other member the fountain of our important measures." He virtually inspired the Boston Town Meeting, was instrumental, after the Boston Massacre, in forcing the withdrawal from Boston of the two British regiments quartered in the city, and is said to have been the leading spirit at



Fig. 2—MARTHA WASHINGTON CHAIR (1790-1800)

Rather more formal than many of its type, with slightly flaring back, and strongly curved rear legs.

the Boston Tea Party, in 1773.

Paul Revere's famous ride warned John Hancock and Samuel Adams of the approach of British troops sent by General Gage to seize them, under government orders. It was a London forecast that their heads would soon adorn Temple Bar. Hancock and Adams escaped, but their attempted

Fig. 3 (right)—SERPENTINE CHEST OF DRAWERS (c. 1770)
Of mahogany, with original brasses.

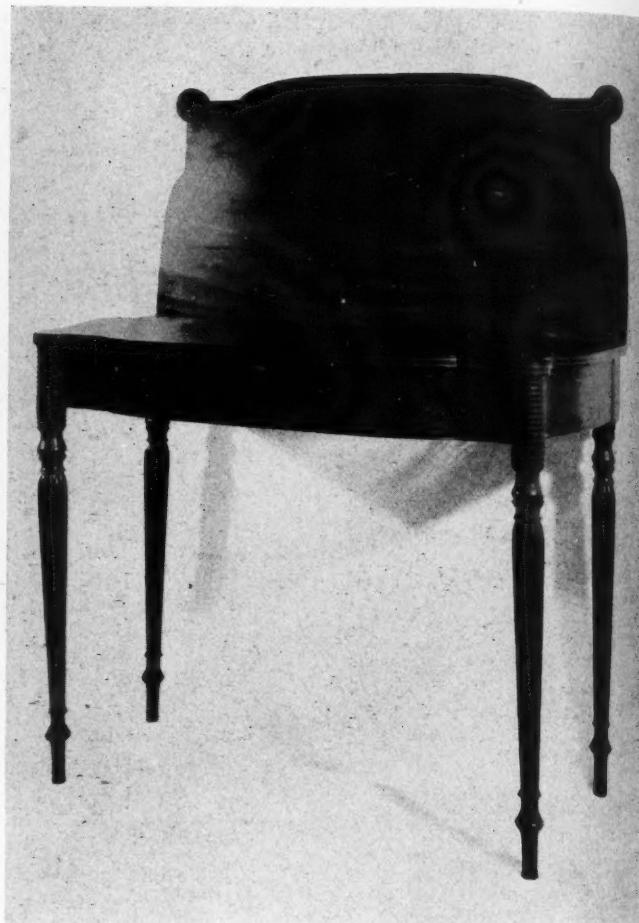


Fig. 4—FOLDING CARD TABLE (c. 1800)

A folding top, slender reeded legs, mahogany selected for the richness of its figure, and delicate lines of inlay characterize this table—one of a pair, the other member of which has, in recent years, strayed from its mate.

capture brought on the battle of Lexington and precipitated the Revolutionary War.

All of the Samuel Adams furniture belonging to Mr. and Mrs. Reilly post-dates the stormy period of the great patriot's career. Apparently it was acquired in and about Boston during the last twenty years of the eighteenth century. The Boston



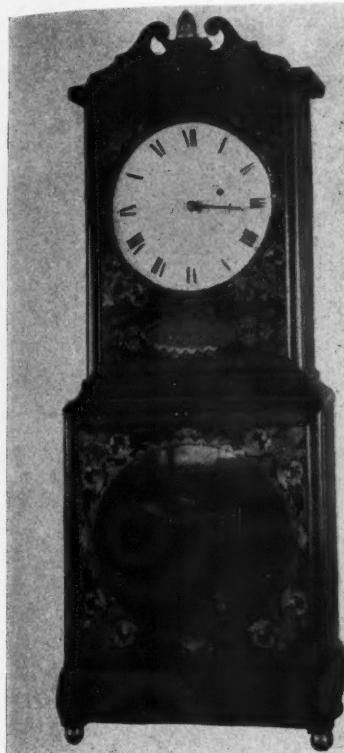


Fig. 5 — SHELF CLOCK BY AARON WILLARD
(c. 1820)

Mahogany case. Deeply concaved dial, below which, in an oval red medallion on the glass door, appears the inscription *Aaron Willard, Boston.* The spandrels of both upper and lower glass fronts are filled with lyre-and-scroll designs executed in black, gold, and green. Aaron Willard moved to Boston in 1790, and made decorated clocks about 1820.

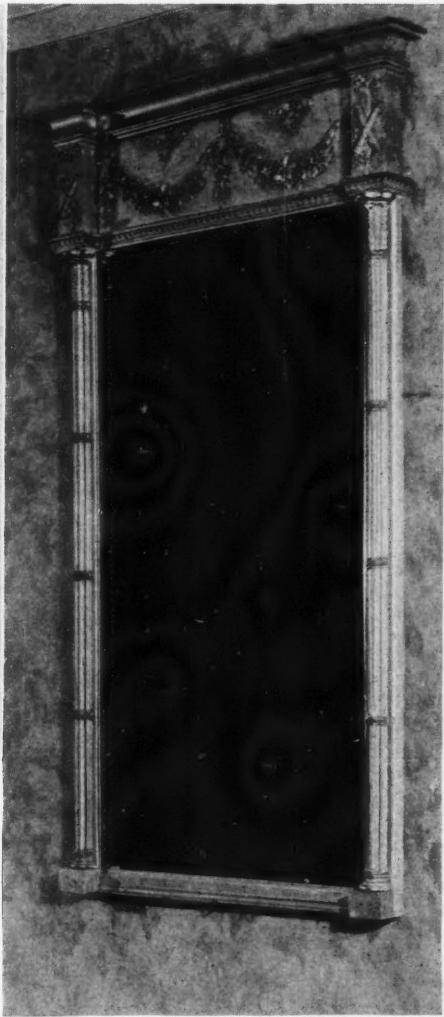


Fig. 6 (centre) — GILT MIRROR (c. 1800)

Shown for purposes of comparison with Figure 5. Perhaps the earlier of the two. From the collection of Miss Adeline Joyce.

The plaster reliefs of the mirror frame display not only peaceful bowknots and floral garlands, but warlike cannon and Roman fasces.

not to have belonged to Samuel Adams, but to have been acquired by a later member of the family. It may once have been possible to identify some of the cabinetmakers who produced this furniture, but a hasty examination leads me to believe that such labels as were, perhaps, originally attached to certain pieces, have long since fallen victim to the merciless hand of good housekeeping. The examples illustrated — together with various old documents, an engraving of Samuel Adams after a Copley painting, and a group of family miniatures — complete a cherished historical and family collection.



Fig. 8 — PEMBROKE TABLE (1780-1790)
Of mahogany banded with satinwood, holly, and ebony.

Directory of 1789 contains the names of thirty-three artisans engaged in the various branches of furniture manufacturing. By 1790 the number of individuals and partnerships in the trade had increased to seventy-six. Many of the men thus employed were skilled cabinetmakers. That all the pieces handed down from Samuel Adams are of excellent design and workmanship is indicated in the accompanying illustrations.

While, without exception, they have passed through successive generations of the family, the Aaron Willard clock, the mantel mirror, and the architectural looking-glass are thought



Fig. 1 — WALL PAPER OF "THE SEASONS" (c. 1805)

Removed from the dwelling of Professor Ira Young at Hanover, New Hampshire, when the building was demolished; fragments stored, for some years, at Dartmouth College; pieced together by Miss Grace Lincoln Temple; given by the Trustees of the College to the Boston Museum of Fine Arts, largely through the instrumentality of the present Editor of *ANTIQUES*, who, at the time, was a member of the administrative staff of the College.

Since the surviving panels of the paper are considerably less in area than the walls to which they are now applied, some compromises have been necessary. While the solution of the problem thus presented is not entirely satisfactory, it should, at least, prove helpful to those who are confronted with the task of expanding the inexpansile.

The woodwork of the present room, from the old Dodd House, Salem Street, Boston (c. 1810), provides a notably appropriate setting for the paper.



Fig. 2 — THE PANEL OF "SPRING" (detail of Figure 1)
Early haymaking and a rural betrothal.

The Story of a Wall Paper

By GRACE LINCOLN TEMPLE

ALL the world loves a search for something. This was a search for a scenic wall paper — one of the early panorama type, known as *The Seasons*, which we had heard was in the house of the late Professor Ira Young at Dartmouth College, in Hanover, New Hampshire. We had easily come across another paper in Hanover

— a very charming pattern of Naples and its famous bay — embellishing the one room left intact in the house belonging to another former Dartmouth professor, Edwin D. Sanborn, when the building was transformed into a College dormitory. But fancy our disappointment — our utter dismay — when we learned that Professor Young's house



Fig. 3 — THE PANEL OF "SUMMER" (detail of Figure 1)
The reaping and binding of early grain, which proceeds while the majority of the field hands repose beneath an umbrageous oak.



Fig. 4.—THE PANEL OF "AUTUMN" (detail of Figure 1)
Workers in the vineyard; huntsmen in the wold. An idyllic design worthy of Vernet.

had been torn down. "But, the paper — what has become of that? Has it, by any possible chance, been saved?" we asked. Possibly it might have been; yet, if so, of its whereabouts, no one knew. Perhaps Mr. This, or Mrs. That, could tell. Vague indeed seemed the trail.

While there's doubt there's always hope. Persisting in our enquiries, we finally located the paper in the loft of one of the College buildings. It proved to be a huge, almost forgotten pile of tattered pieces. Evidently once prized, it had been removed from the walls with utmost care; but the incidental process of steaming and soaking had caused the paper to separate into its original small rectangular sheets, each about seventeen by twenty inches, the size in which these early wall coverings were made — and made by hand they were — from hand-engraved wood blocks.

Attracted by the charming roseate French gray coloring of these little sheets and their really excellent drawing, we lingered to piece a few of them together — enough to discern grain fields where working folk were reaping and binding the harvest, and tossing their tightly bound

sheaves on a well loaded farm wagon drawn by sturdy steeds; enough to reveal a picture of the *Summer Season*. Then reluctantly we left, wondering about *Spring* and *Autumn* and *Winter* — whether any parts of them were missing, and what was to become of these loose but lovely scraps of paper.

Months later we were able to continue our study of the paper. We were conducted to the same loft and the selfsame pile of pieces. By a sudden inspiration, and as suddenly emboldened, we asked permission to take these fragments — the entire lot — to our summer home in a neighboring



Fig. 5.—THE PANEL OF "WINTER" (detail of Figure 1)
Indicating that, while fashions in winter sports may alter with the years, the technique of falling on the ice remains unchanged.

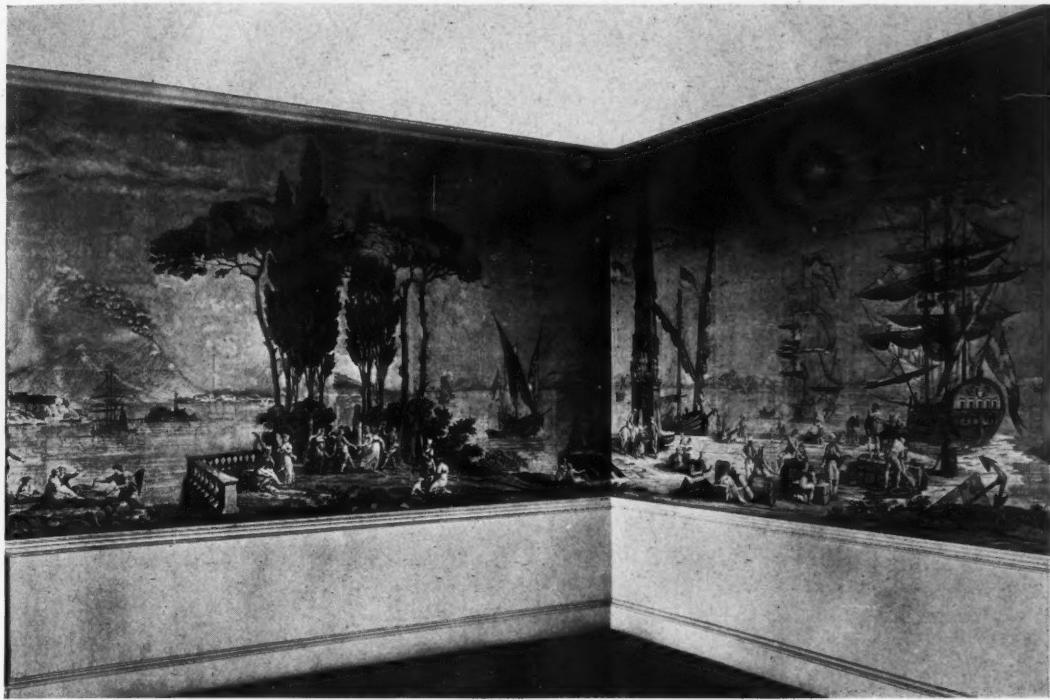


Fig. 6—PART OF THE "BAY OF NAPLES" PAPER (c. 1815)
From Homeward Manor, Princeton, Massachusetts

village, and to try, if possible, to assemble these precious bits into their original pictures. In a twinkling, the treasure-trove was tucked away in the motor, and triumphantly carried off.

When the collection was spread out on our attic floor, the largest available area, the task of sorting and matching began—sky to sky, trees to trees, people to people, and so on. Presently little scenes began to emerge. Gradually the puzzle approached solution; more and more of the complete pattern came to view. A veritable picture puzzle it proved to be, enlarged to almost Gargantuan proportions—a paper Leviathan, as its great length of over fifty feet lay stretched upon the floor, literally, by now, upstairs, downstairs, and in my lady's chamber. At last the full story of *The Seasons* was disclosed.

The next consideration was how best to mount the paper, so that it might be advantageously handled and preserved. This was accomplished in sections. The picture puzzle resolved itself into a series of good-sized panels, requiring a truck to convey them back to Dartmouth.

In the portion for Spring (Fig. 2), the cattle have been turned out on a hillside pasture, under trees whose young leaves flutter in a gentle wind. The early crop of hay has been gathered, and the villagers are hastening from the field to the pretty betrothal ceremony of presenting a rose to the bride-to-be—a custom still maintained in parts of France. The lords and ladies have come forth from their grand chateau to participate, and it would seem that our own Benjamin Franklin dignifies the occasion.

In the Summer scene (Fig. 3)—the morning's reaping over—there "comes a pause in the day's occupation." The peasants under the cool shade of a spreading tree, are being refreshed by their midday meal; and, in all this

summer sultry stillness, as Hamlin Garland says, "There seems naught but the low drone of lazy bees to disturb the quiet of this high-noon hour."

Autumn (Fig. 4) presents the old thatched roof mill, with its great wheel, waiting to grind into meal the already garnered grain; and near-by the gatherers of grapes are placing their harvested bunches in slender baskets, worn on the back, just as one sees them used in Continental vineyards today.

In the *Winter* scene (Fig. 5), a chilly, gray sky hangs low over the wide snow-shrouded landscape, yet the cold is not sufficiently intense to deter the merry skaters or to prevent aristocrats from riding in graceful swan-prowed sleighs, drawn by prancing horses.

In the entire sequence of these designs there is a happily conceived arrangement of spirited scenes. Each season, too, so clearly suggests its own characteristic atmosphere that one feels its very temperature. Yet each is so easily and gently blended into the next that the whole presents a single lovely pastoral panorama.

To have pieced this all together, even in the torrid July heat of a New England attic, had been an occupation of absorbing interest and pleasure. And we felt that it could not have been entirely what Shakespeare calls a "very mid-summer madness," since, later, the paper was presented by the Trustees of Dartmouth College to the Boston Museum of Fine Arts, in the new wing of which noble repository of the beautiful it is most appropriately and delightfully installed in a room of its own period (Fig. 1).

This *Seasons* paper, brought from France, was probably the product of a Paris factory, as it is known not to be one of the products of Zuber et Cie of Alsace. It was originally hung in the parlor, or "the best front room," of the Han-



Fig. 7—SCENES IN INDIA
A paper in full color.
From Homeward Manor, Princeton, Massachusetts

over home of Professor Young, built in 1810, near the College campus. Photographs of this room, still in the possession of surviving members of the family, show the paper above a wainscot of wood.

But there was yet another pleasure in store for me in connection with this paper of *The Seasons*. Not long since I heard of one more example of this interesting panorama in historic Homeward Manor at Princeton, Massachusetts.* This imposing mansion, built, in 1819, by Ward Nicholas Boylston, remained in Boylston ownership for a little over a century, when it was purchased by a family who made it their home for a few years only, but who nevertheless genuinely appreciated its historic charm. They have recently sold the place, but before leaving it they kindly invited me to see its old-time wall papers.

As I journeyed to Homeward Manor, I felt much as if I were on a pilgrimage to some shrine, so full was I of joyous expectancy; for was I not to see another copy of these *Seasons*, every square inch of which I knew so intimately; to see it, furthermore, actually upon the very walls it had adorned in stately fashion for a hundred years and more.

Fancy my thrill as an ample door was flung wide and I saw the paper spread before my eyes, upon the walls of a spacious hall. It was still in remarkably fine condition, quite uninjured by time and use. Viewed thus in its entirety, and in place, hardly could a scenic paper, it seemed to me, have been more satisfying, with landscape more lovely, more serene.

Nor is *The Seasons* the only delightful scenic wall paper at Homeward. In the large drawing-room there is the *Vues d'Italie*, or the *Bay of Naples*, paper (Fig. 6)—already alluded to as having been seen in Hanover.† Here

Vesuvius dominates the landscape, ever smoking, ever threatening destruction to the little villages that have grown up where once flourished Herculaneum and Pompeii. In the foreground rises a stately obelisk bearing the inscription: *All hail to Caesar, son of the divine Hadrian*. Here, also, under clustering cypress and olive trees, happy youths and maidens dance merrily around a monument to Virgil. Made by Dufour of Paris, in 1815, this paper is printed in cloudlike shades of gray.

In Homeward, too, the living room walls are enriched by an unusual panorama which contrasts well with the others for it is in colors, with a soft blue sky, and foliage of mellow greens. In this design, known as *Paysage Indien* (Fig. 7), representing Hindustan scenery, one recognizes the Temple of Abar in Agra.

And, as if these three marvelous papers were not more than enough riches for one household, there are also detached scenes from the very rare panorama of *The Lady of the Lake*, inspired by the poem of Sir Walter Scott.

These papers have even an added interest because of the legend that they were brought from France to the Boylston family for their prospective mansion, by their friend John Quincy Adams, who afterward became the sixth President of the United States.*

But enchanting as each of these choice papers surely is, not only in its interesting incidents, but in its excellence of design and workmanship, none, I think, quite equals in grace and beauty of composition and in large decorative effectiveness the lovely sylvan landscape of *The Seasons*.

more than a century, is to be re-erected in its entirety in the new English Building at Dartmouth, for which funds were given by the late Edwin Webster Sanborn, son of the old College Professor. *Historic Wall Papers* cites a total of fifteen examples of this paper in American homes.—*Ed.*

* The tradition may be correct in so far as it applies to the *Bay of Naples* and the *India Landscape* papers, both of which are attributed by Nancy McClelland to Dufour of Paris, about the year 1815. Mr. Adams may have brought them home with him in 1817 following his term as United States Minister to England. The *Lady of the Lake* paper Miss McClelland assigns to the year 1830, and attributes to the Alsatian factory of Zuber. Of the *India Landscape* she cites one example in a Salem home; of the *Lady of the Lake*, a total of seven.—*Ed.*

* The Dartmouth College series, now in Boston, and the Homeward Manor series are the only known examples of *The Seasons* paper in America. Cf. *Historic Wall Papers*, by Nancy McClelland, pp. 371-375.

† The example of this paper formerly in Professor Sanborn's home at Dartmouth College, together with the woodwork of the room in which it hung for



Fig. 1 — MIXED MUGS

From left to right: gold lustre (*early nineteenth century*); Dutch milk glass, enameled (*mid-eighteenth century*); polychromed Pratt ware (*early nineteenth century*); Chinese Lowestoft (*c. 1790*); printed Staffordshire (*early nineteenth century*).

Two Thousand Mugs

By WALTER A. DYER

A COLLECTION of mugs—over two thousand of them! It sounds like a description of a rogues' gallery; but these mugs are ceramic and not criminal. At least, they are chiefly earthenware and porcelain, though the collection contains scores of glass mugs and even a few specimens in pewter, silver, and wood. It is a unique collection in respect to its size and completeness, and in its adherence to a single specialty. It illustrates what a collector may achieve by persistently following a single line. I know of no other like it anywhere. And good mugs, I am told, are becoming scarce.

When I last saw it, this collection had not recently been

Fig. 2 — MAMMOTH AND MIDGET (*c. 1800*)

A large mug of undecorated creamware, probably Leeds, and a child's Staffordshire mug of the kind manufactured for the American market.

counted, but the owner estimates that it numbers between two and three thousand mugs of all sorts and sizes—and ages, for that matter. These range in size from a doll's miniature to a lusty gallon measure, and include not only products of famous English potteries but many amusing and interesting specialties. Dating, as most of them do, from 1780 to 1812, they are, roughly speaking, representative of the entire period during which mugs were most popular as drinking vessels. A few were made as early as 1730, and, to round out the collection, there are some relatively modern specimens—from 1840 or even later.

The owner of this unusual

Fig. 3 — ENGLISH MUGS (*early nineteenth century*)

From left to right: mottled "Sunderland" pink lustre; silver resist lustre; Sunderland pink lustre with maxim; mug by William Adams.



Fig. 4—CHILDREN'S MUGS

These specimens, with the exception of the first, belong in the Victorian period.

collection is Mrs. May Dickinson Kimball of Boston and Amherst, Massachusetts, Chairman of the Department of Mothercraft and Child Welfare of the Massachusetts Federation of Women's Clubs. Collecting has been Mrs. Kimball's hobby for many years. Her home and sundry other places overflowed with old furniture, pictures, china, silver, glassware, and the like, until, in 1926, she and her brother, Frank Bliss Dickinson, purchased and restored the pre-Revolutionary Dickinson-Baggs Tavern in Amherst, and there arranged the collections in a notably congenial atmosphere. Some of the mugs are to be seen in cabinets in the old tavern, but most of them are arranged on shelves

as good examples became more scarce and expensive, her eagerness only increased. Even now she finds it difficult to pass by a good mug, though she has many more than she knows what to do with, and her collection is, in so far as I can learn, the largest of its kind in existence. And, too, it is of extraordinary interest. It is impossible to inspect these rows of old mugs without catching something of the human interest that attaches to them. They call up visions of old tavern topers, hard-riding British squires, and little children of an elder day.

It is difficult to describe a collection of this kind without producing a prosy catalogue, and one must resist the temptation to delve too deeply into the lore of lustre, Lowestoft, Leeds, and Liverpool. It will, perhaps, best serve our purpose to let the pictures tell the story, with a few sketchy paragraphs designed simply to indicate the scope of the collection.

The observer is likely to be impressed, first of all, by the

Fig. 5—STONEWARE MUG, SALT GLAZED
(eighteenth century)

Gray ware with incised decoration splashed with cobalt blue. German, or an imitation of German types. Height, 4½ inches.

in the garret of the Dickinson homestead next door.

Mrs. Kimball began picking up mugs in the earliest days of her collecting. They fascinated her as antiques, and certain childhood memories made them dear to her heart. At the time, gathering mugs was comparatively easy; but,



Fig. 6—SHAVING MUG (said to be English)

Lead glaze on red earthenware. The inner receptacle was for soap. The surrounding mug held precious hot water. Such mugs were also made by country potters in America.



Fig. 7—A RANDOM SELECTION

Most of these mugs are worth having. Their variety indicates something of the scope of the collection.



Fig. 8 — GLASS TANKARDS

A varied array in which are several specimens of the Stiegel type as well as a number of barrel-shaped tankards, a form popular at the close of the eighteenth century, in America and abroad.

variety and beauty of the lustreware mugs. Gold lustre is much in evidence, including the banded patterns so familiar in creamers, jugs, and pitchers. The various types of silver lustre — the rarest of their class — are represented, and include one or two silver resist patterns and a few mugs lustered inside as well as out with unfigured silver. There are also mugs of pink, or so-called "Sunderland," lustre, both plain and mottled — the latter type sometimes spoken of as rose-spotted Sunderland. Very attractive is a shelf of gay canary-yellow glazes — perhaps a score of them — chiefly with lustre decorations. This canary glaze is characteristic of some of the interesting wares of Worcester, Derby, and Pinxton.

The collection is particularly strong in Liverpool mugs, which are somewhat rarer than the familiar printed Liverpool pitchers, but similar in character. These mugs, broadly representative of typical Liverpool designs, display narrative pictures, Masonic emblems, sailors' souvenirs, historical subjects, patriotic legends, and so on, such as were designed largely for the American trade.

Mottled brown, or Rockingham, ware — both English and American — is well represented, though no specimens, I believe, bear a Bennington mark. There are printed Staffordshire mugs, several Leeds and Lowestoft mugs, and some early salt glazes, including one or two rare and valuable examples; a Spode mug, a rare Worcester porcelain mug, and several of those waggish mugs in whose depths lurks a frog, intended to bring consternation to the heart of the toper when he drained his vessel.

Of interest because of subject and association, rather than for age or rarity, is a large array of children's mugs,

bearing maxims, names, brief inscriptions, alphabets and single letters, birds and animals, and narrative pictures. These range from the earliest types of children's mugs to those of the Kate Greenaway period.

Next to the mugs of china and earthenware, in interest

and numbers, are the glass mugs — German, English, Irish, and early American. Bristol glass holds the centre of the stage and includes all the best-known types: opaque lapis-lazuli blue, transparent sapphire blue and emerald green, ruby, opaque white, or rice, glass, and clear flint glass decorated in polychrome with flat painting or with enamel.

It is easier to attribute a glass mug, or any other piece of glass, to Stiegel than to prove its origin, and connoisseurs are becoming more and more wary in using the Stiegel name. Certain types of German glass are now recognized as so similar to the work of Stiegel that they may confuse even the expert; and there is one kind of mug, decorated in colors, which is almost identical in German, Bristol, and Stiegel ware. Some of Mrs. Kimball's glass mugs, however, are known to be early

American and no doubt Stiegel made several of them.

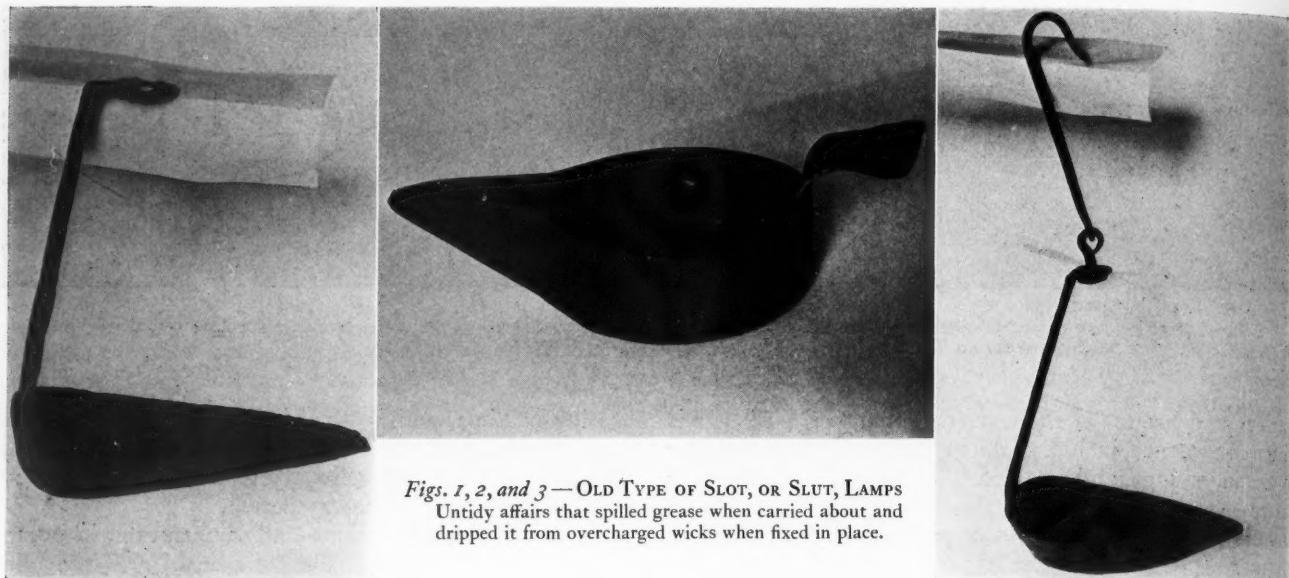
Finally, for those who care for them, there are plenty of mugs in American pressed glass, both clear and colored.

It would be possible to dwell more at length on these various types, but perhaps enough has been said to indicate the scope and unique character of Mrs. Kimball's collection. For, after all, when one is collecting mugs, one is not collecting Worcester or Leeds or Bristol, but mugs, and to gather over two thousand of them, all different and representing a wide variety of types and sources, is, in itself, an achievement worthy of more than passing mention.



Fig. 9 — MUGS OF GLASS

Mugs similar to that at the left appear to have been made in England, Germany, and America in the nineteenth century. The polychrome decoration is flat painted rather than heavily enamelled in slight relief. The mug at the right, one of the most valuable in the collection, is a flint glass covered tankard, which has been attributed to Stiegel (*eighteenth century*).



*Figs. 1, 2, and 3—OLD TYPE OF SLOT, OR SLUT, LAMPS
Untidy affairs that spilled grease when carried about and dripped it from overcharged wicks when fixed in place.*

Further Light on the Betty Lamp

By CHARLES L. WOODSIDE

Illustrations from the author's collection, except as otherwise noted

IT was with much pleasure that I read the communication from the correspondent of ANTIQUES, G.A.R. Goyle,* on the subject of the betty lamp and the derivation of the name by which it is known. The information contained in his letter provides a valuable and unexpected help in the solution of this interesting problem.

In my article entitled *Early American Lamps* I gave a reason why the betty lamps were so called,† but lack of space prevented any extended explanation. That, as I have stated, the word *betty*, as applied to the betty lamp, was derived from the English word *better*, I have no doubt; nor do I doubt that, did we but know it, the same tradition has been handed down in many families other than my own.

I feel that I can speak with some assurance on this topic, for it so happens that the tradition has come down in my family from ancestors both of English and of French blood. My maternal grandmother, Mrs. Henry Marquand, referred to in my article, was born, in 1802, of old English stock. She lived in Boston, and was eighty years old at the time of her death, in 1882. When I was a

boy she had one of these betty lamps among her prized possessions and brought it out now and then to show as a relic of the past, just as we show similar things of our own today. It was a lamp such as her mother had used, and she always called it a "betty lamp." I especially remember this because our common lamps in use at that time were called *kerosene* lamps. My grandmother used to explain that the old-time device received its name because people who had used the old and greasy slot lamps,* which always spilled the oil when carried about, called these newer ones better than the old, and that *betty* was simply a corruption of *better*. She kept this lamp until late in life, but I have never been able to learn what became of it.

All of these slot and betty lamps were in common use, along with candlesticks, in my grandmother's childhood days. I do not know whether the one she had came from her mother, but it is quite likely that it did—and perhaps from her mother's mother, together with the tradition concerning it.

A further confirmation of this tradition now comes from Doctor H. Hommel,



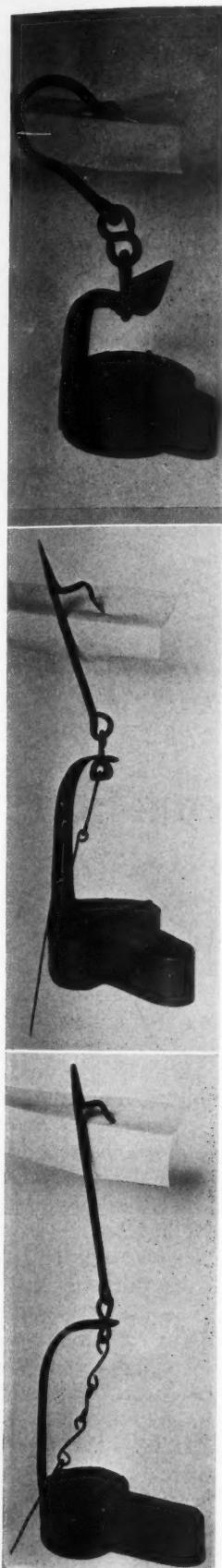
*Fig. 4—THE BETTER LAMP
Of tin, with lid lifted to show wick tube with its aperture well within the lip of the reservoir. Such lamps were clean and neat, and in all respects a great improvement over the open type.*

* See ANTIQUES, Vol. XIV, p. 219.

† See ANTIQUES, Vol. XII, p. 498.

* The term "slot" in this connection may well be a euphemism for the word "slut" of untidy connotations.—Ed.

Figs. 5, 6, 7, 8, 9, and 10 (left and right) — VARIOUS EXAMPLES OF THE BETTY LAMP
Whatever the derivation of the word, it should be noted that the term betty lamp is now applied indiscriminately to both open and closed types.



Librarian of the University of Würzburg, quoted in G. A. R. Goyle's letter. Doctor Hommel, after a study of words kindred to *better* in Murray's *New English Dictionary*, concludes that *betty* was derived from the verb *beet* or *bete*, an old form of *better*, now obsolete and surviving only in dialect. Its meaning is to make better, to better, and also to kindle and sustain fire. The substantively used present participle of this verb was *beeting*, and there occurs a variant *bettyng*, used in 1581 in the sense of fuel or material for fire. "This reference Doctor Hommel considers sufficient evidence to make it appear plausible that betty lamp is merely another expression for grease lamp, perhaps used dialectically in old England and brought, by early settlers, to America, where it has survived to this day." Thus it would seem that the origin of *betty* might be from *better*, a better lamp, or from *bettyng*, a fuel or material to use in the lamp, or both.

My maternal grandfather, Henry Marquand, was of old French Huguenot stock, born in France, in 1795. He died in Boston, in 1880. As to him, I cannot remember that I ever heard him call the lamp a betty, although I have seen the lamp in his hands. But of this I am certain — he never called it or referred to it as "la petite lampe" or as "la petite," as would be quite natural if that term were customary in France, for French

was his native tongue and he spoke it more or less constantly, as his English was somewhat imperfect. Today, in France, one might very properly speak of small or little (*petites*) lamps, for they are of all sizes, large and small; but in the days of the betty practically all household lamps were small, and therefore such a designation as *petite* would have had little or no significance.*

Moreover, *lampe* is of the feminine gender and therefore requires the feminine form of the adjective *petite*, in which case the final *t* is to be sounded, the pronunciation then being like the same word in English — *petite*, pronounced *pē-tēt'* (accent on the last syllable). And while the final *t* may be somewhat elided in ordinary conversation, enough of it remains to distinguish it from the masculine *petit*, which, of course, would not be used in this connection. It would hardly appear, then that the word *betty*, as applied to the lamp, could have come from the French.

So, after much thoughtful consideration of all the evidence in the case, including my own contribution to it, I have come to the conclusion that the explanation of the derivation of *betty* from *better*, whether adjective or verb, is the correct one. But if still further light can be thrown upon the subject from any source, it will be a welcome addition to our present knowledge.

* See ANTIQUES, Vol., XII, p. 211, G. A. R. Goyle.

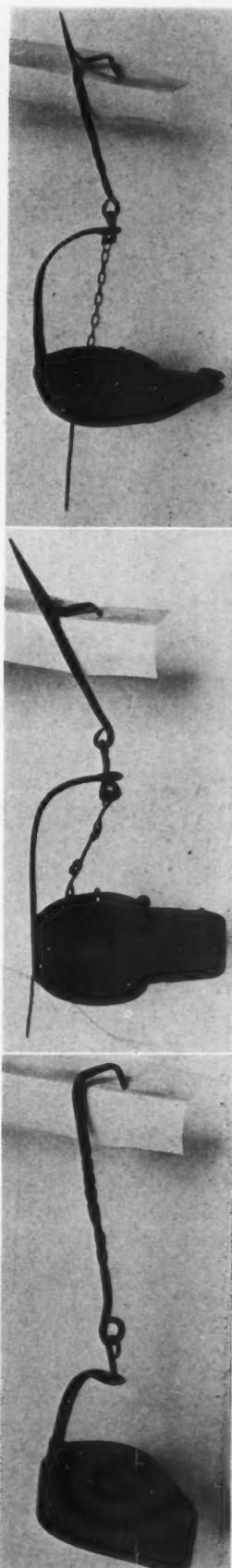


Fig. 11 — BETTY LAMPS OWNED BY THE OREGON HISTORICAL SOCIETY

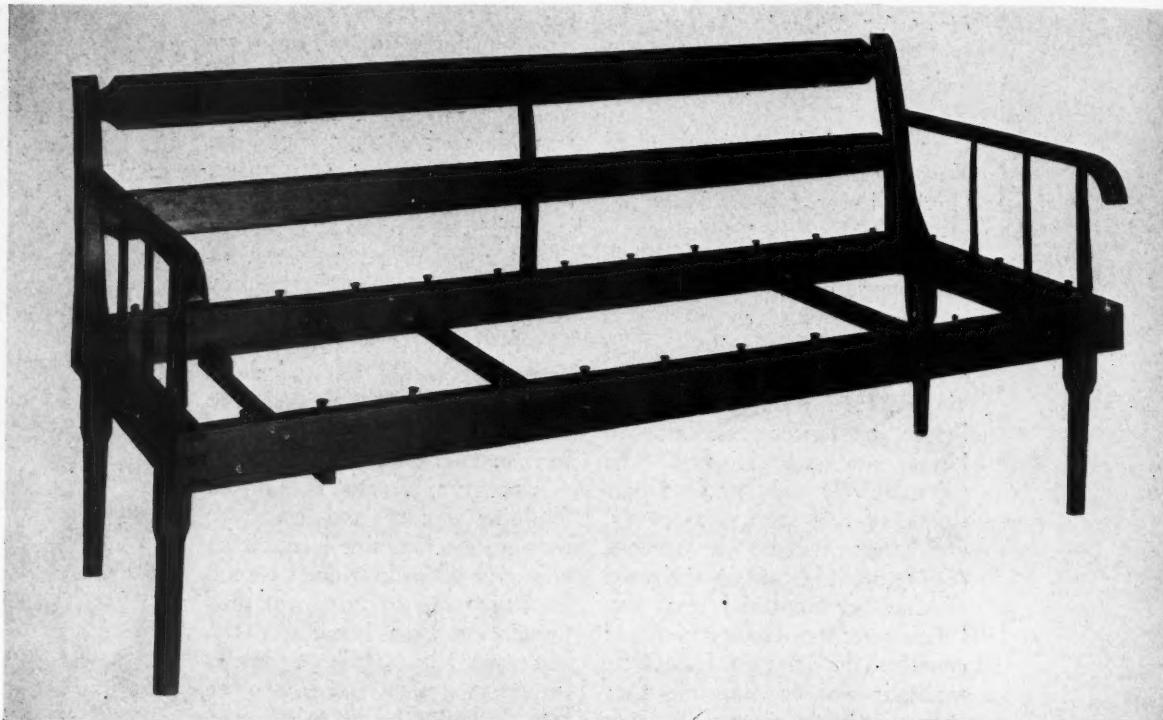


Fig. 1 — SETTEE IN CHERRY

The ample proportions of this piece are in keeping with the spaciousness of the Shaker rooms. Note the neatly turned knobs for holding the cording, and the massive dovetails of the frame.

The Furniture of an American Religious Sect

By EDWARD D. and FAITH ANDREWS

Illustrations from the authors' collection

VIEWING the output of the Shaker workshops, one comes to feel, like Pope, that here is harmonious confusion, and that, "though all things differ," all agree. The wide variety of articles manufactured by this sect are so unified, both in spirit and in general plan, that their diversity is at first scarcely apparent. Yet this uniformity, this individuality, is such that Shaker pieces are as readily recognizable as examples from the great schools of furniture design.

Some acquaintance with Shaker history and beliefs is, above all, necessary to an understanding of this achieved unity. The communistic mode of life adopted by these people

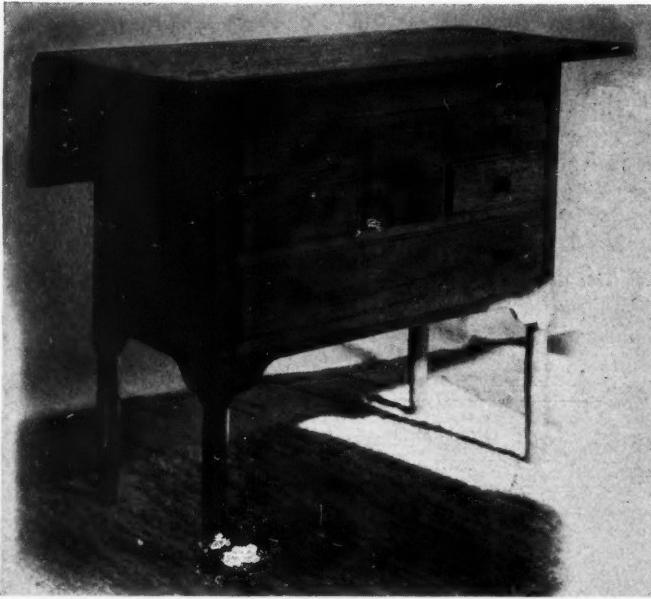


Fig. 2 — SISTER'S SEWING TABLE

The many different drawer arrangements of these work tables are evidence of the individual spirit which pervaded Shaker craftsmanship. But the names of most of the artisans are forgotten.

was productive of similarities in their manners and customs, their dress, their relationships with one another and with the world. It would be strange did not their shops, from one decade to another, adhere to certain generally recognized ideas as to what constituted household appointments acceptable to the Shaker taste. For purposes of internal solidarity it was sometimes considered necessary, among other things, to issue "orders" regarding the making and finishing of furniture. Thus, at one time, in one community, all beds were to be stained a prescribed green. For a long period the practice of using a thin Venetian red or yellow ochre wash was so com-

Fig. 3 — DUTCH-FOOT TABLE (*probably early*)

An uncommon, possibly a unique example. Simple turning or tapering usually characterizes the legs of Shaker tables, though pieces were sometimes constructed with "button" feet.



Fig. 4 — WALL TABLE

This table has a single leaf. A drawer is available at each end. The form is an adaptation of a late eighteenth-century type. Wood, butternut, and cherry.



Fig. 5 — TAILOR'S BENCH, FROM HANCOCK

A superior piece; all curly maple except the drop leaf. The chest was used by Shaker sisters for cutting out cloth for garments. Its movability is dependent on four small wooden casters fixed into the base of the frame. Within is a card with directions for removing the top of the bench. The instructions conclude: "This table was moved into the Elder Sisters' Room, June 22, 1843." Size: top, 72 by 32 inches; height, 33 inches.

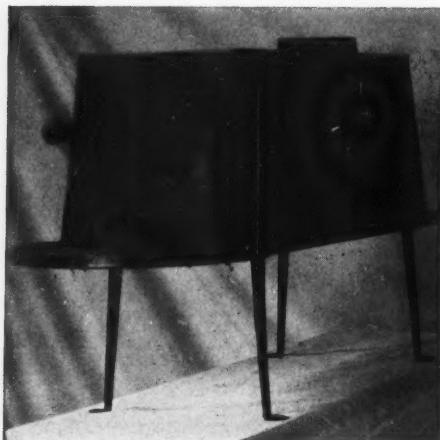


Fig. 6 — SHAKER STOVE

This stove, wrought in a Shaker forge, offers an interesting analogy to the Dutch-foot table illustrated in Figure 3. It has shaped feet, though, in most instances, the legs were short, tapering rods. A wooden model of these efficient heaters is preserved at Mt. Lebanon.

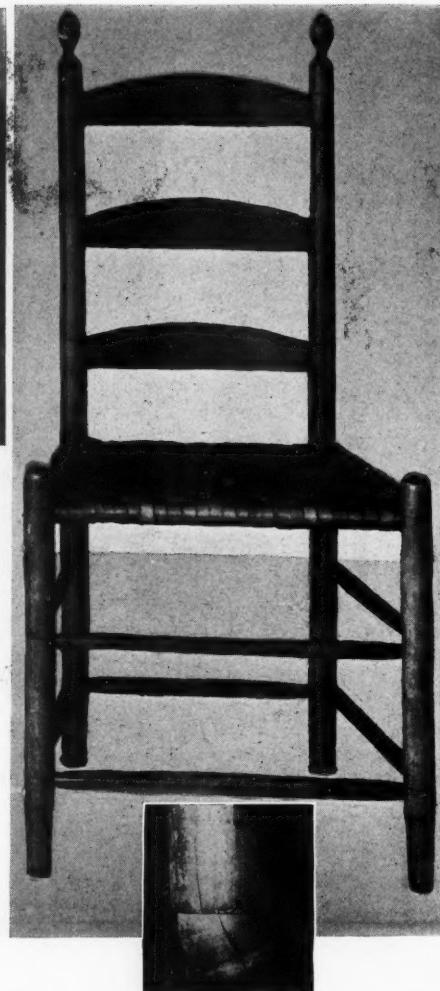


Fig. 8 — SHAKER FOOT WARMER

Fig. 7 (left) — EARLY SHAKER TILTING-CHAIR
From the Hancock community. The detail below shows the construction at the base of the rear posts. The ball is fixed in the socket by means of a thong knotted at one end and fixed into the leg post with a wooden dowel.

mon that the name "Shaker red" or "Shaker yellow" was universally applied to these tints. The proportion of the different colors in Shaker clothes was also fixed by a holy "order." Regular hours, prearranged schedules, and fixed responsibilities were a necessary concomitant of the Shaker system. In the closely affiliated communities, countless little household processes became habitual,

passing down through the years. Shaker products became fixed in character, the common results of common folk ways.

So dominant was the religious strain in the lives of these folk that one feels that here also was a unifying force in their works. "Labor is worship and prayer," they sang. Such ideals as purity and humility were

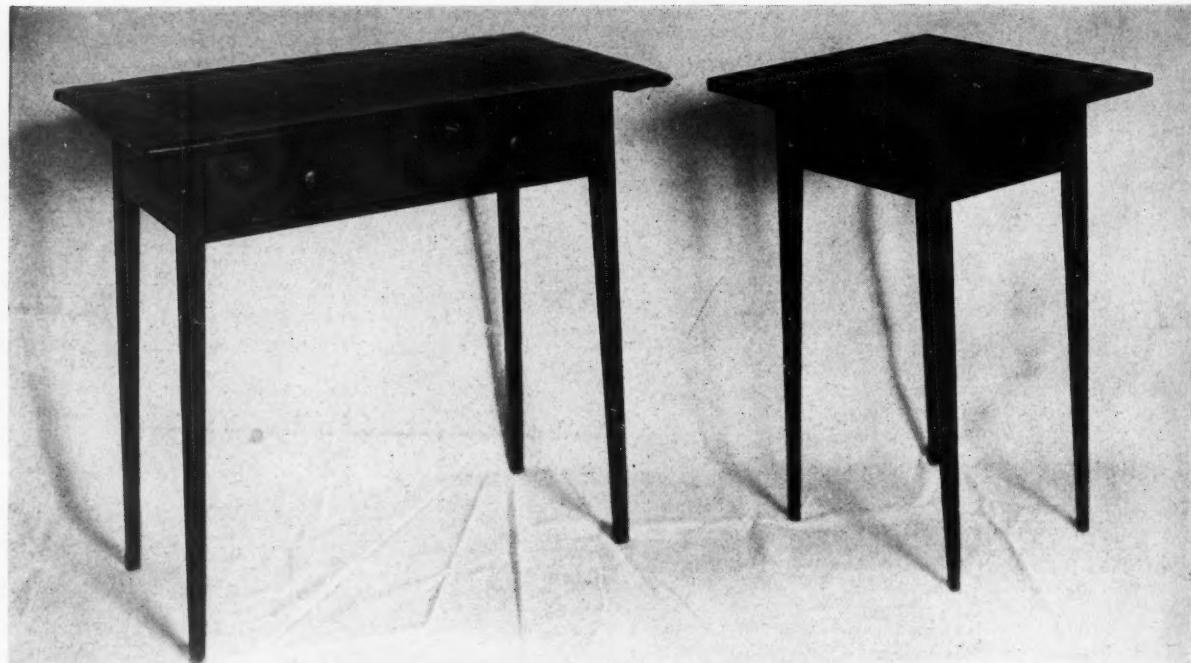


Fig. 9 — DELICATELY CONCEIVED STANDS IN CHERRY

Note that the early, lipped drawer has given way to the later form. Native cherry, birch, butternut, pine, and maple were the woods most commonly used in Hancock and Mt. Lebanon.



Fig. 10.—SHAKER ROCKING-CHAIR; DROP LEAF TABLE

The chair illustrates the contention that Shakers were influenced by Colonial patterns, which often came into their homes with the reception of new members. The turning of the legs of the little table is characteristic. The drawer is unusually narrow. Wood, cherry throughout.

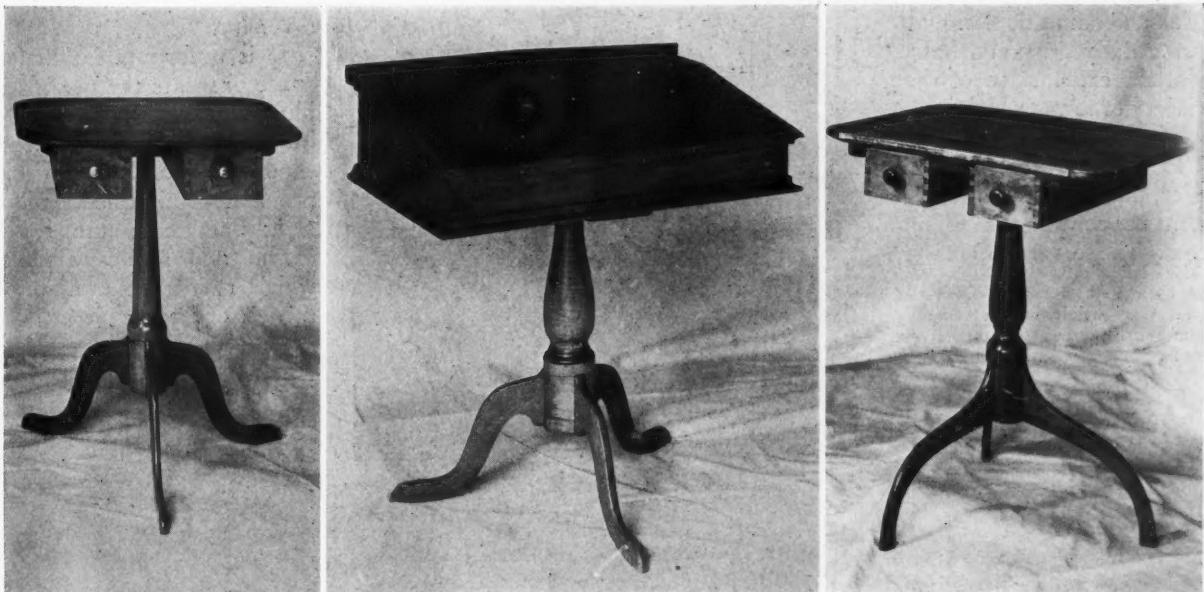


Fig. 11.—DESK ON TRIPOD BASE; TWO SEWING STANDS

As far as can be discovered, the desk is a unique piece. The pedestal is curly maple, the desk itself, butternut. Whether the drawers on these sewing stands are original, or are later additions, is undetermined. Several such stands exist, a fact which favors the first alternative. Note the fine dovetailing of the drawers. These pieces are apparently derivatives of Colonial stands.

transferred into what they wrought, transmitting to it a highly individual quality—chaste, unassuming, almost spiritual.

In the latter quarter of the nineteenth century, with the issuance of patents and the subsequent development of chairmaking for commercial purposes—especially at Mount Lebanon and Harvard—an inevitable standardization took place, resulting in a product quite distinctive and widely known.* Popular interest in this community craftsmanship might soon have waned, however, if its authors had been hampered by unduly rigid, semi-ecclesiastic ideas of conformity. As a matter of fact, individual development was encouraged. The little groups were strengthened by assigning to each member the work that he or she was best fitted to perform, and then by permitting a free activity in the performance. Further, as their occupational history abundantly shows, the Shakers were a practical-minded people. Their material success was due in large measure to their dogma of doing everything as efficiently as possible.

A long list of inventions bears evidence to the scientific management of the Shaker farms, industries, and homes. Agricultural, industrial, and domestic thoroughness was a daily duty and habit. Here lies the explanation of that wide variety of forms which is the delight of the lover of Shaker furniture. Pieces were made on definite order, their function foreseen, but with no concessions to unloveliness. The diverse demands

* Shaker chairs and stools were distributed in the Middle West, mainly through the agency of the Marshall Field Company of Chicago. They have long been popular in New England.

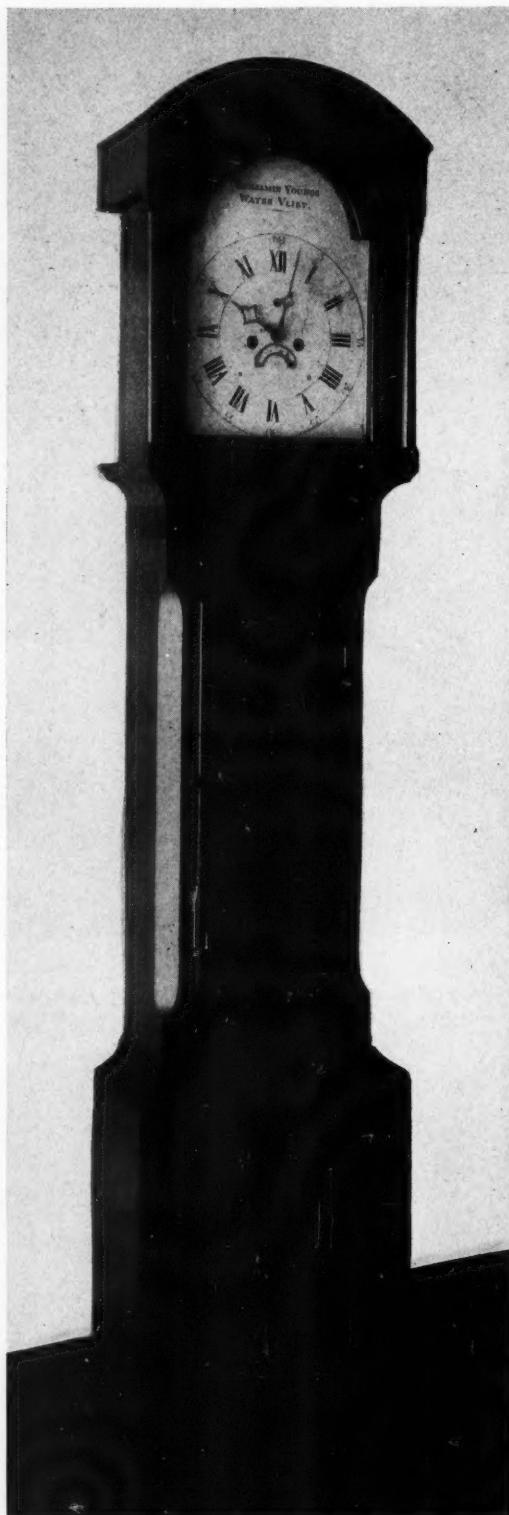


Fig. 12.—A SHAKER TALL CLOCK (1806)

Little is known of Benjamin Youngs, save that he labored in the early Watervliet settlement. He is said to have been the nephew of that Benjamin Youngs of wider note, co-author of *Christ's First and Second Appearing* (1808), who, at the time when this clock was made, was serving on the important mission which established Shaker societies in Ohio and Kentucky. The date, 1806, is probably correct, though crayoned later. Youngs also made wall clocks. The wood is cherry.

of large households were met, not only by scores of ingenious labor-saving devices, but by a multi-form furniture, each piece of which directly related to a recognized need.

This does not imply that variety was never sought for its own sake, or that of the intrinsic beauty of the product. Many of the Shaker cabinetmakers were artists, for whom form rather than function held the larger meaning. For a prosperous half century or more after 1820, an era in which the Shakers were largely independent of the world, it is not strange that a profession of cabinetmakers, working freely and industriously at the task of adapting beauty to use, should have turned out an amazing assortment of "sprightly" pieces. Exceptional personalities, men of the skill of James Farnum, Gilbert Avery, John Lockwood, George Wickerham, Benjamin Youngs, Thomas Fisher, and Robert Wagan, attuned to the Shaker spirit of simplicity, designed and executed hundreds of unpretentious pieces. These, in turn, were copied by apprentices, or were altered to fit particular needs. For nearly a century, however, the craft was characterized by a vitality which was naturally productive of rich diversity.

It is unfortunate that lack of space prevents the use of enough illustrations to make this "order in variety" self-evident. Perhaps the few selected, along with those previously published,* will sufficiently indicate the restrained charm and sound workmanship which resides in even the commonest of Shaker pieces.

* See ANTIQUES, Vol. XIV, page 132.



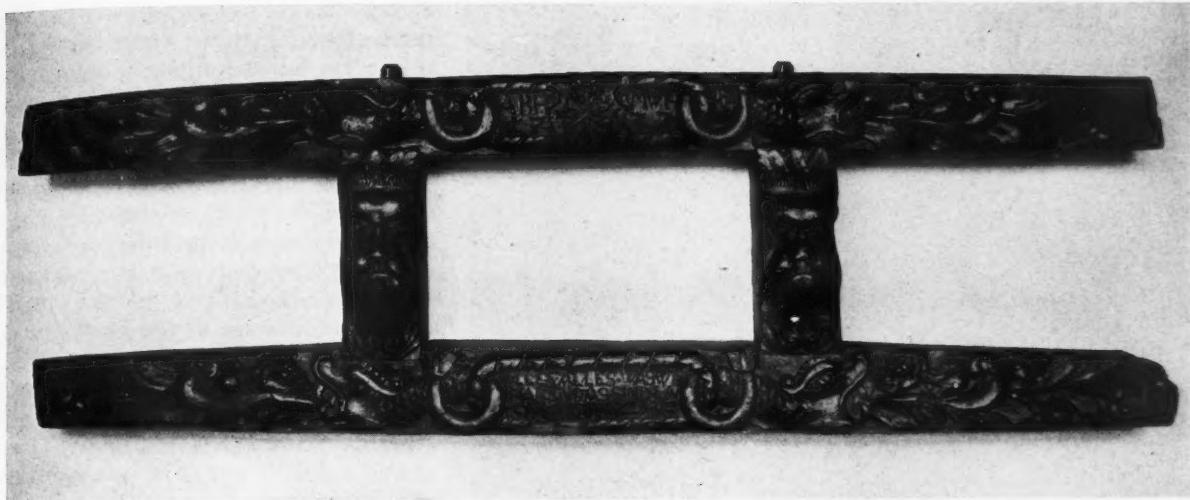


Fig. 1 — ALSATIAN WINE-CASK BAR; LARGE SIZE (1737)

A late survival of Renaissance motives: satyr's masks, dolphins, and pomegranates. Initials A B H — M W H. Length: 1.30 metres.

Decorative Carvings on Alsatian Wine Barrels

By ADOLPHE RIFF, Conservator of the Museums of Strasbourg, France

Except where otherwise noted, illustrations are from the collections of the Musée Alsacien, Strasbourg

THE district of Vignoble in Alsace, which comprises the hilly region at the foot of the Vosges Mountains, is one of the most picturesque of country places, not only from the scenic viewpoint, but also from that of art — particularly, popular art. In this charming district, which still bears the strong imprint of the sixteenth and seventeenth centuries — the epoch of the Renaissance — the passion for decoration expresses itself not alone in architecture and furniture, but likewise in objects of everyday life, such as kitchen utensils and all other domestic articles.

In the wine cellars, of course, the most important furnishings are the wine casks, ranging in size all the way from huge tuns to round-bellied little barrels. Hence it is but natural that the local workmen should have taken meticulous care in the decoration of such parts of these reservoirs of joy as lent themselves to this devoted treatment — namely, the fronts, or façades. These façades loom in imposing array when the casks are lying in rows, side by side, in the cellar. Some of them are, in themselves, extremely rich in carved ornamentation; but such examples are rare, for the embellishment is usually limited to various applied frontal

bars, or braces, which serve an important purpose.

The bars are of two kinds: first, the large bars, each composed of two long pieces of wood, which stretch, horizontally, the breadth of the cask head, and are joined to each other by two short vertical members (Fig. 1); second, the small bars, each a single horizontal piece about forty to fifty centimetres in length (Figs. 3-6). The former constitute frames for the façades of the more monumental casks, and likewise serve as braces to strengthen the cask head against the pressure of the imprisoned wine. The latter, with the aid of a bolt, serve only to secure a small door removable for cleaning the cask. To permit passage of this bolt, the bar is pierced with a hole. Our decorative bar, then, is in no wise associated with the spigot, as one might at first think; for the spigot, or tap, occupies a subordinate position below (Fig. 2).

These bars, large and small, are made, even today, in the wine-cask factories, for they are technical necessities. But the modern affairs are quite plain, and show no trace of the fantastic ornamentation which characterizes their predecessors of an older time when the artisan found delight in expressing his visions



Fig. 2 — MODERN ALSATIAN WINE CASK (c.1850)
Mounted on a carved underbody. The bars, large and small, and their function, are clearly in evidence.
Height of cask: 35 centimetres.

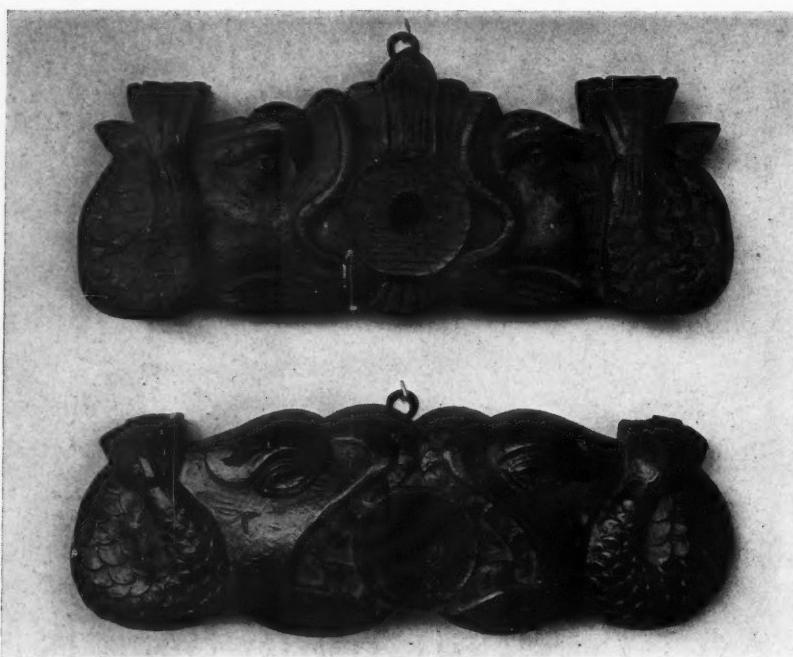


Fig. 3 — CASK BARS OF DOLPHIN FORM (seventeenth century)
Length: 40 centimetres.

with gouge and chisel.

On viewing the collection at the Musée Alsacien of Strasbourg, which possesses about seventy-five small specimens of these bars, showing several types of decoration, one is at once struck by a predominating design in the form of two fishes, or dolphins, turned about the bolt-hole. The artisan knew how to group these monsters very cleverly — now placing them one to the left and one to the right, the hole thus being encircled by their mouths (*Fig. 3*); now with their heads pointing toward the two extremities of the bar, their tails crossing above the hole (*Fig. 4*).

There are many varieties, some of them very expressive, and further set off by appropriate polychromy. There are also some rare types in which a single dolphin extends the whole length of the bar. In this case the hole passes through the body of the creature (*Fig. 5*).

Another group takes the form of a mermaid reclining on her side with her back to the cask, her head resting on her hand and her tail bent back over her body. This group also has its variations, but as a general rule the type follows the forms shown in *Figure 6*.

These bars have already been several times discussed in print; but, thus far, very little trouble has been taken to explain the origin of their seemingly inappropriate symbolism. It is odd that fish or mermaids should invariably occur instead of some motive suggestive of the use for which the bar is intended. Fish and mermaids on casks containing wine! That offers a theme for a good many jokes.

We find this decoration on *wine* casks only: *beer* casks were not decorated. But how did his

decorative problem present itself to the artisan sculptor? We must remember that he had to carve a horizontal bar of rectangular and narrow form. This strictly limited his choice of motives. He could not carve the elements most widely in vogue during the Renaissance, such as the mask, the rose, the winged angel's head, and the shell, for these did not adapt themselves to a rectangular surface, but to one just the opposite — a square or a circle.

The pair of dolphins, on the other hand, likewise a favorite of the Renaissance, was well suited to a rectangular composition. This, in our opinion, would explain the origin of a choice which, at first, seems inexplicable. Eventually the design was simplified and the classic dolphins took the shape of heraldic fish, but just what species of fish it would be vain to conjecture.

Mermaids, too, were a well-known motive in Renaissance art, but when translated from their native haunts to the frontals of wine casks, these damsels of the sea must, like their friends the dolphins, occupy a rectangular block. Hence their position becomes essentially one of repose, often with their tails curled back over the body. Thus, in seeking a motive most suited to the surface to be decorated, the artisan did not trouble himself as to its appropriate meaning. He wrought what he could with the material at hand. Without doubt the ornamental engravings which circulated during the Renaissance furnished the inspiration and served as models in the wood-



Fig. 4 — CASK BARS OF DOLPHIN FORM (seventeenth century)
Length: 45 centimetres.

worker's shop. The dolphins amid scrolls, which appeared frequently in such engravings, are reproduced in Figure 7. They were adapted as necessity demanded.

The large wine-cask bars, however, offered more scope to the imagination (*Fig. 1*). On these we find branches of vine leaves and bunches of grapes, in this case well suited to a wine cask; but these were not sufficient. The carver must add the inevitable fish, thus destroying the bond between the decoration and the use which the object was to serve.

It is difficult to determine an exact date for the models, but they are chiefly of the seventeenth and eighteenth centuries. As a general rule, one may say that the most beautiful specimens are the oldest — probably of the first half of the seventeenth century. But the same forms, not quite so well fashioned, have been used again in the eighteenth century. In the popular art of Alsace one frequently encounters the continuing use of Renaissance motives (the winged angel, for example) which the towns had long since abandoned for the fashionable styles of the Régence or of the period of Louis XV.

This conservative rural habit is well exemplified by the large bar reproduced in Figure 1, which, though its ornamentation is of the Renaissance, was nevertheless carved in 1737. The spirit which moved the artisans of the country was one, not of progress, but of tradition. What their fathers had taught, the sons were content to repeat,

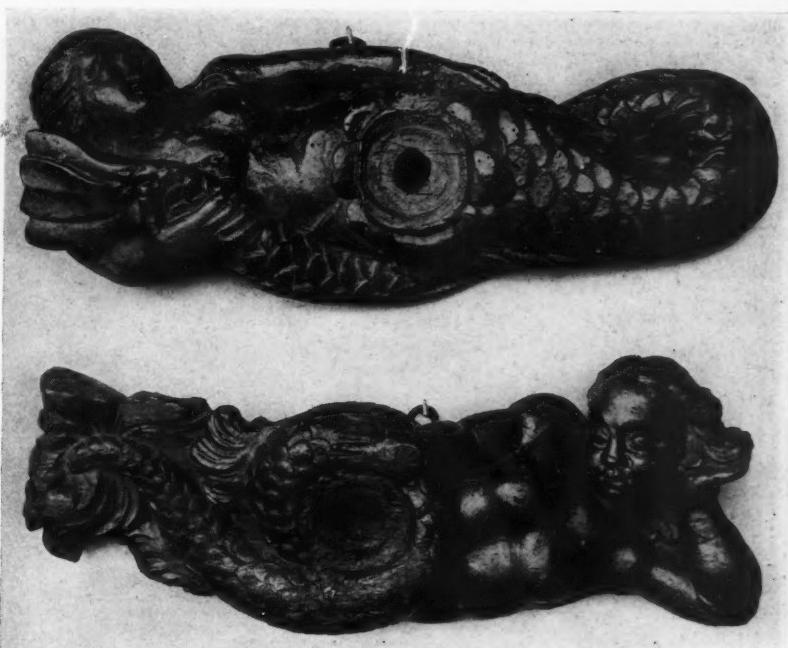


Fig. 6 — CASK BARS OF MERMAID FORM (seventeenth and eighteenth centuries)

Length: 50 centimetres.

without troubling themselves as to origins or meanings.

Note. Monsieur Riff's ingenious explanation of the use of mermaid and dolphin forms for these decorative cask bars is, no doubt, correct in so far as it concerns the necessity for concentrating the carved design within certain fixed limits of length, breadth, and thickness. There is, however, an underlying appropriateness of symbolism in these uncouth monsters of the cask. For, it may be remembered, when the world was young, a band of Etruscan pirates, finding the youthful Bacchus on the island of Dia counseled together as to how, under promise of transporting the lad to Naxos, they might instead convey him to Egypt and there sell him as a slave. All went well with the arrangement until the pirates changed their vessel's course from the promised direction and headed toward the shores of Africa. Then suddenly their ship stood still. Out of the deep shot forth a great vine that wrapped the craft from stem to stern, scaled its high masts, and festooned each rope and spar with empurpled fruits shrouded in emerald leafage. The wind fell, and the soft air, heavy with the scent of perfumed wine, pulsated to the strange, wild pleadings of invisible flutes. And he whom the sailors had sought to decoy into slavery, appeared royally in their midst, a chaplet of vine leaves upon his head, an ivy-wreathed spear in his hand. Tigers crouched at his feet and lynxes and spotted leopards gamboled before him.

Thereupon the covetous sailors, forgetting their hopes of gain, thought only of saving themselves by leaping into the sea. But no sooner were they in contact with the water



Fig. 5 — CASK BARS OF DOLPHIN FORM (seventeenth and eighteenth centuries)

Length: 45 centimetres.



Fig. 7 — A DOLPHIN DESIGN (sixteenth century)
From a French engraving which served as a model for wood-carvers.

than a swift change overcame them. Scales fastened upon their bodies; fins sprouted from their backs; their arms and legs became web-like appendages. Almost in a twinkling the transformation was complete, and those who, but a moment before, had been rough sailors on a pirate craft, now sported in the sea as plunging and spouting dolphins.

This myth, doubtless, reveals the hidden meaning of the dolphin-sculptured cask bars of Alsace. Spread on the frontals of oaken reservoirs of Bacchic bliss,

these strange devices served both practical and symbolic ends as protectors of the enlivening fluid within. Let no intruder violate the cask by thievery; and let no host be niggardly in measuring the draught for thirsty guests; for whosoever, whether by force or guile, shall tamper with the sanctities of Bacchus incurs a dreadful penalty for his misdoing. Indeed, what more disastrous fate could overwhelm any man than to be unmasked before the world as, after all, but a poor fish?

The Editor.

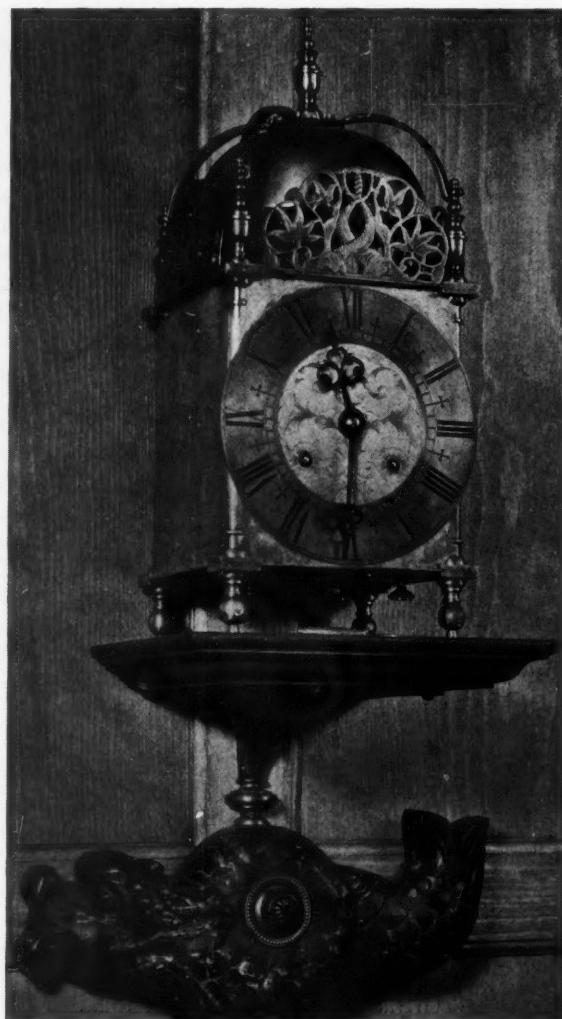


Fig. 8 — ALSATIAN CASK BAR USED AS PART OF A CLOCK SHELF
The bolt hole offers a convenient means of attaching to the wall.
In the offices of Spencer Trask and Company, Boston



Two Centuries of English Chintzes

By THOMAS BURRELL

I HAVE a friend who speaks of fashions as being "reincarnated." Old fashions, he believes, come to life again. And, quite literally, he may be not far from right. Consider, for instance, the present demand for "chintz." We of today sit on chintz chairs; adorn our windows with chintz curtains; cover our beds with chintz bedspreads; surround ourselves with wall papers in old chintz designs. Just as the Empire period "reincarnated" the settings of the Classical world, so there seems to be a growing tendency on our part to reproduce the decorative effects of the eighteenth century.

English chintzes, printed calicoes, advanced so far in popular favor during the eighteenth century as to adorn even the dignified four-poster of David Garrick. But their beginnings — in the preceding century — had been most humble. Though little has been recorded of the early printers of fabrics, there still exists one very interesting and important document — a trade card* showing a printer of calicoes at work. He is hammering a wood block with a mallet, thus impressing a design on a long stretch of cotton material. Below the engraving, in the script of the time, is written:

Jacob Stampe living at ye signe of the Callico Printer in Houndsditch Prints all sorts of Callicoes Linings Silkes Stuffs New or Ould at Reasonable Rates.

It is believed that Stampe was no more than he claimed — that is, a printer. He had no linings, calicoes, or stuffs of his own, and carried no stocks of his own work as did the great French manufacturers of printed *toiles*. His clients brought to him their own cottons, which he printed for them.

* In the British Museum. Illustrated in MacIver Percival's *Chintz Book*.

The earliest habitats of English makers of chintz were Richmond, Bow, and Old Ford, London. According to Anderson's *History of Commerce*, the first establishment of the kind on record is that of Will Sherwin, who printed broadcloths in the year 1676. So little of such work survives that almost nothing is known of its character. Printing was, however, executed in one color only, or monochrome. Then washes of dye might be added; the outline being filled in by brushing or elaborated free-hand, or with the aid of stencils. This was a slow and difficult process, whose results were often smudgy and crude. The materials on which the printing was done did not make the task any easier. They were coarse, canvaslike cloths.

The demand for chintz in those days was neither stimulated nor met by the clumsy local artisans. During the latter half of the seventeenth century, the East India traders had the market well in hand.* In the year 1700, however, the English silk-weavers, disturbed by

the mounting popularity of India cottons, demanded protection of Parliament, and the India "chints" were promptly banned. Unfortunately, however, for the silk-weavers, there was no law to prevent the local production of printed cottons. Facing the golden opportunity of their lives, the cotton men took advantage of it. Within twenty years, they had driven the silk manufacturers to the verge of ruin.

The latter hit back as well as they could. They hired scribes to lampoon their competitors in broadsides. They

* The bright painted cottons from India, whose importation into Europe during the seventeenth century created a veritable craze among fashionable folk, were the first real chintzes. Early European printed fabrics were of a different character.



Fig. 1 — ENGLISH TOILE (eighteenth century)
A really finely executed copper print representing a shearing scene. Printed in red.

tore chintz dresses from ladies' backs on the streets of London. They petitioned Parliament. They wrote in their periodical, *The Spinster*, in 1719, of "a tawdry, pie-spotted, flabby, low-priced thing called callico, made by a parcel of Heathens and Pagans that worship the devil and work for a half penny a day." And, in a polemic entitled *The Weaver's True Case*, they summarized the situation somewhat as follows:

Let us cast our eyes backwards fifteen yeas and see wth what commodities our women were then clothed: we shall see that our Women among the Gentry were then clothed with fine English brocades and Venetians, our common Traders' wives with slight silk Damasks, our country Farmers' wves and other good country dames with worsted Damasks, flowered Russells, and flowered Callimanoes, and the meanest of them plain worsted stuffs. Whereas now those of the first class are clothed with outlaw'd Indian Chints, those of the second with English and Dutch printed Callicoes and printed Linnen and those of the last with ordinary printed Linnen.

The drastic and extensive publicity methods of the weavers seem to have been rewarded. Parliament decided that, after December 25, 1722, there should be no more printing of calicos or linens. After that date, whatever printed fabrics were in use were solely of the "bootleg" variety, and quite as widely used as is usually the case with forbidden luxuries. In 1736, a slight modification of the law was made; but the amount of printing actually permitted was negligible. As late as 1768, the Lord Mayor of London fined two ladies five pounds each for wearing chintz attire.

But the great period in the history of English chintz, as of English cotton manufacturing as a whole, was soon to open. After half a century of suppression the government yielded. In 1774, the ban on English printed cottons was lifted and the industry quickly assumed huge proportions, while the government enjoyed an immense revenue from the taxes imposed on the new product. The chief factories were at Richmond, Old Ford, Bromley Hall, West Ham, and at various points along the Thames. Before the end

of the century, however, the industry moved to the northern counties. Here fuel was more readily available, and land — considerable areas of which were necessary for bleaching and drying — was cheap.

In England, as in France, two inventions facilitated the growth of the industry by speeding production and reducing costs. The first of these inventions was printing from copper plates; the second, printing by means of the roller press. The latter device was introduced, in 1785, by Livesay, Hargreaves, Hall & Company, at Mornsey, near Preston. It revolutionized the industry. With the new

roller, it was possible, in two minutes, to accomplish what had required about five hundred applications of the wood block. Printed fabrics became, comparatively speaking, both cheap and easy for manufacturers and populace alike. So the "chintz men" reaped their harvest. By 1810, the English had so well perfected color printing by means of the roller press (they had a machine for printing in three colors) that Samuel Widmer, the scientific genius of Jouy, exchanged his formula, for producing a solid green color effect, for the secret of roller printing.

Not only did the methods of printing improve, but the materials employed became much finer.

The coarse, canvaslike cloths gave way to finely woven fabrics and the intertwining flowers gave way to patterns with distinct motifs. Under the inevitable influence of the Chinese trade, which increased enormously during the eighteenth century, Oriental designs were introduced, and buff backgrounds became fashionable. The earlier grounds had been white or untinted. After 1785, dotted or *pique* grounds were popular. To such dotted background patterns the French gave the name *picotage*. They were achieved by means of pins hammered into the wood blocks so as to leave a dotted impression on the fabric as it was printed.

At the close of the century the tide of fortune seems to have turned against English chintzes. The French appear to have superseded the English even in the latter's own



Fig. 2 — ENGLISH TOILE (c. 1800)
Idyllic scenes of rural life appealed to the tender sensibilities of the English no less than to those of contemporary French folk. Printed in brown.

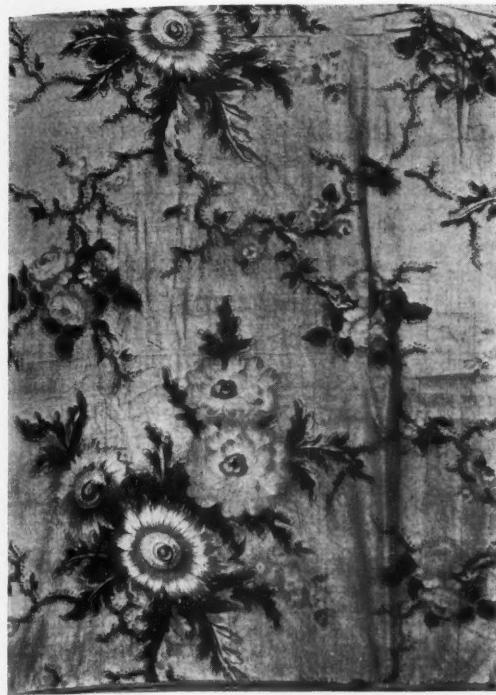


Fig. 3 (left) — ENGLISH FLOWERED CHINTZ (eighteenth or early nineteenth century)
Printed in reds, greens, blues, and yellows.

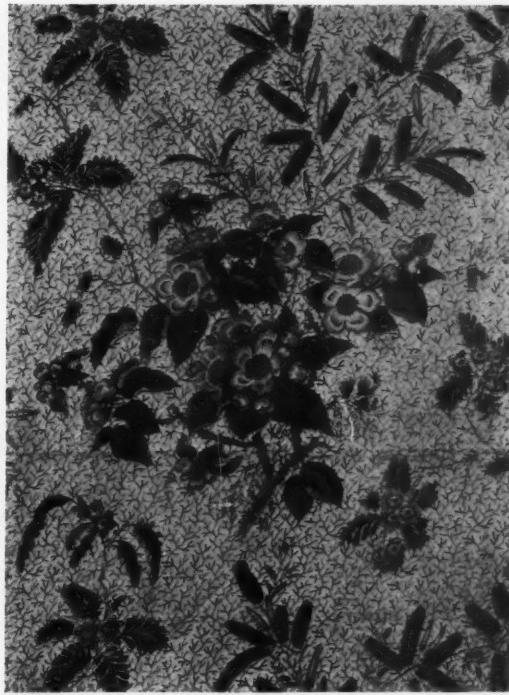


Fig. 4 (right) — ENGLISH FLOWERED CHINTZ (date uncertain)
Apple blossoms in rose and green against a sprigged ground.

country. The demand for English chintzes declined. The French offered better prices and better designs. Oberkampf of Jouy made a special study of English taste, and was exceedingly successful in his endeavors to satisfy it. He made many trips across the Channel for this very purpose. The English manufacturers continued operations well into the nineteenth century, but they had entered a

period of what the historians would be forced to call decline. Not for a long period did they again attain the high achievements of the last quarter of the eighteenth century — their brief but glorious golden age. As for the chintzes of today, the best are, on the whole, those which reproduce or closely imitate the patterns of more than a hundred years ago.

Again Glass Knobs

By LETITIA HART ALEXANDER

GLANCING at my notes on glass knobs in ANTIQUES, I felt that a rather trivial detail of glass collecting had been given all the space that it deserved.* However, judging from the number of letters that flowed in, after publication, not only were the notes insufficiently comprehensive, but there exists a much wider interest in knobs than I had thought possible. Facts — and knobs — seemed to bob up and demand that some notice be taken of them.

One correspondent from the far South writes:

I am taking the liberty of gratifying your curiosity concerning the appearance of the piece that bore the tinfoil-mounted and brass-backed cut glass knobs such as you describe. I once found in South Carolina a late Sheraton desk with knobs differing only in details of cutting from those illustrated by you. The desk had short, turned legs, a flap-over writing surface, supported by pulls, fine tambour reeding flanking the drawers, and a low top-section divided equally by three doors; pigeonholes inside. . . . It is known to date from 1800 to 1815.

As first-rate cabinetmakers flourished in South Carolina, and there kept in touch with English styles, I am of the opinion that all the fine cut glass knobs were imported from England.

Of an interesting specimen which the writer sent for my examination he says: "It must be English or Irish cut — the wheel marks are very plainly visible on the beveled sur-

faces." This knob is larger than mine, and is a choice example of cutting. After exploiting my own, and seeing this one, I had the pleasure of examining four very large glass knobs on a carved mahogany toilet table.

The piece resembled the hunt-breakfast sideboards and was almost as large, but it was not quite so high, and carried a wide, swinging mirror. The two long drawers were about six inches deep. It came from western Louisiana. Was it French or English?

These glittering, foil-backed knobs seem, for the most part, to have belonged south of the Mason and Dixon Line; though an interested Pennsylvania accumulator says he has seen just such a one as I own, on an early Victorian breakfast table with rope legs. But, instead of being set in brass, the knob is set in Sheffield plate. This certainly soars above any of my finds. These cheerful trifles are, as an old aunt expresses it, "very dressy," and it may be that this was not the original knob, but was put on the Victorian table to add to its "dressiness," no sin as far as looks went, though it was probably historically incorrect. Provided with longer screws, glass drawer knobs make delightful mirror knobs. Try the experiment in a dark corner.

Another correspondent speaks of one type of knob not mentioned in my all too careless search, and that is one

*See ANTIQUES, Vol. XIII, page 393.

which he describes at length as having the screw implanted in the glass. He makes a clever little diagram of what he imagines to have been the method used. While hunting for an entirely different kind of flotsam, I stumbled upon the knobs marked *f* and *g* in the illustration. The larger one is of clear glass; the smaller, opalescent. Both are made as my correspondent describes. While both are of common pressed glass, the effect is much better when the design on the face of the knob is not interfered with by the head of an iron or pewter screw. Yet the fixed screw might cause a splitting of the knob in the process of fastening it to the drawer, unless the cabinetmaker had a light hand, and exercised good judgment.

Came another letter: this anent knobs with a glass screw molded with the knob. It says: "In the attic (in Pennsylvania) is a mahogany bureau, with the label of the maker — Samuel Gardiner of Geneseo, New York — on the bottom of the little top drawer. This bureau boasts a complete set, eight large and four small."

The writer mentions having seen another bureau in a shop in New York State, in the Finger Lake region, likewise made by Samuel Gardiner, bearing this variety of knob; also a curly maple sideboard, with opaline knobs of this pattern, which, the dealer assured him, came from Geneseo. This writer asks me to note that all these knobs were on pieces from Geneseo, New York, and wonders whether Samuel Gardiner used no other style of knob, or if by any chance he was the inventor of the glass screw.* After this, a pleasant letter from Springfield, Massachusetts, states that the writer owns three knobs with glass screws, and sending an S. O. S. for the missing fourth. Easier said than done! I may say here that, in one of my prowls, I have found a glass screw knob twice the size of those on my ancestral toilet table (*c* in the illustration).

Recently I came upon an opaque glass knob bearing a crude flower design on its face (*b* in the illustration). At first blush I thought the material china, but, when the layers of dirt were removed, I was convinced that it was glass. Examination of a chip, with a magnifying glass, showed it to be the coarse, white, opaque glass that so often turns up in cake plates, fruit dishes, and the like, almost always with latticed borders.

A set of these knobs might be "quaint," but the staring white against dark wood could hardly satisfy the artistic eye.

Accidentally I had my attention called to the fact that

* For illustration of a Gardiner specimen, see ANTIQUES, Vol. IV, p. 164. Cabinetmakers are not likely to try inventions in glassware.—Ed.

some glass knobs were hollow and others were solid, by the great difference in the weight of two that were identical in size. I had noticed that ordinary washing in soap and water on the outside did not make them all clear, and I found that the hollow ones were black and dirty within, just as an old bottle is often filled with soot and dirt. Soaking in hot water and sal soda generally clears them, or, failing that method, a tiny mop on the end of a match will work wonders.

The small knob marked *a* in the illustration is a perfect example of the thin, blown variety, and is of the same shape and quality as some of the old medicine vials of the

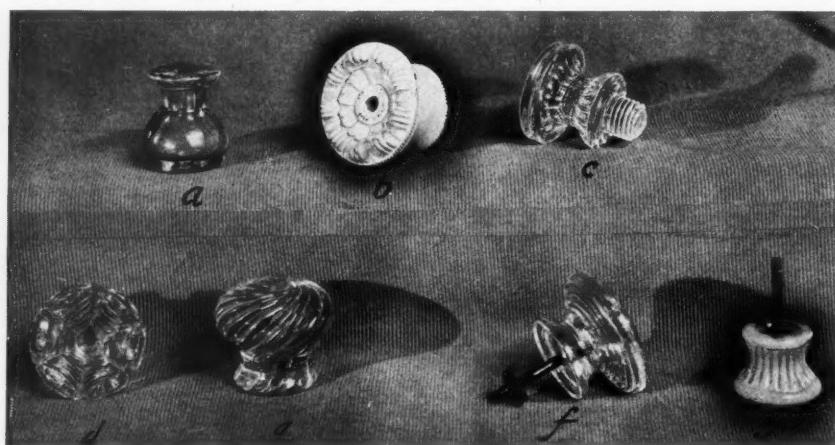
better class. It is almost too fragile for its pewter screw, and protrudes more than is graceful from the front of the drawer. The two immediately beneath the little bottle-shaped knob, marked *d* and *e*, are of the coarsest, pressed glass; but they, too, are hollow. I have never seen a cut knob, however handsome in design, that was hollow. Hence

cut knobs are as heavy as those of the commonest pressed glass.

I have, as yet, no colored knobs, though we know that many were made, for Mrs. Knittle, in *Early American Glass*, notes the making, by Bakewell, of bureau knobs or "pulls." She says they were of "clear-glass, fiery-opal, milk-glass, canary, amber, green, and light-blue." I have seen many opal, one opaque white, and numberless designs in clear glass, cut, blown, and pressed. Recently I have had offered me, from an obscure Virginia town, a set of sapphire blue knobs, admittedly badly chipped, and some of them cracked. Another of my letter-writing friends, on the South Atlantic seaboard, remembers seeing, in collecting rambles, blue and canary knobs. "Will try and find you some." I hope he may.

I have yet to find modern glass knobs that would deceive the most innocent greenhorn. They may be attractive, but they are not in the least like the blown, cut, or pressed knobs of an earlier day.

I am now trying to obtain access to an old glass-button string of fifty or more years ago. The particular collector of the glass buttons of yesteryear had buttons on her string that cost as much as a dollar each! For safety these treasures were strung on a piece of fishing line. The one I am striving to see drooped gracefully from one side of the parlor mantel to the other, swinging hundreds of glass buttons — nothing but glass buttons. Do you not wish that I may see and write about this strange collection — made before collecting was known as either a pastime — or a vice?



VARIOUS GLASS KNOBS

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Fig. 3

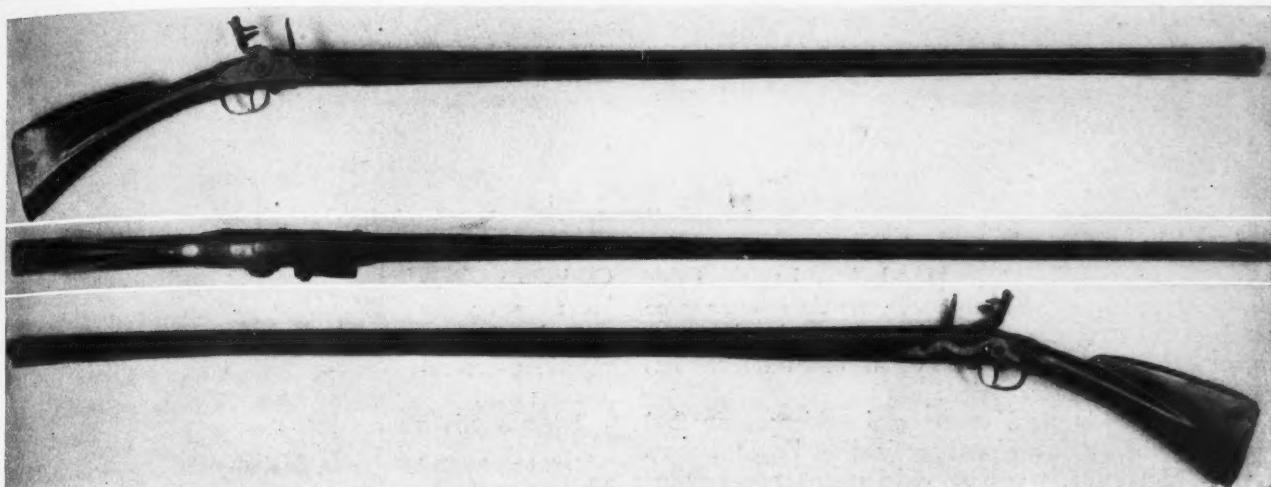


Fig. 1—THREE VIEWS OF THE COOKSON GUN

Colonial Firearms

Part IV

The Identification of Specimens by Technical Analysis

By HOWARD M. CHAPIN and CHARLES D. COOK *

Illustrations from the Cook collection

DETERMINING the date of manufacture of a Colonial firearm offers a very intricate problem whose solution depends on the examination of various salient details, which in any two instances are almost never precisely alike. The analysis of a few specific specimens will throw more light upon the problem and the method of its solution than many pages of glittering generalization.

I. THE COOKSON GUN

Let us begin our study with a gun marked *Cookson*. The barrel bears English proof marks, and hence may be considered of English manufacture. The lock bears the maker's mark, *I. COOKSON*. Although originally a flintlock musket, the piece was altered to a percussionlock type at some time in the nineteenth century; but has subsequently been restored to its original flintlock form.

The *lock plate* and the *screw plate* are both flat, and thus are similar to those of the military muskets of Queen Anne's War (1702-1714); for the convex lock plate and screw plate do not appear on English military muskets until about the time of King George's War (1739-1748). The screw plate is in the form of a rather elaborate scroll, and is engraved with an ornamental design, from which circumstance we may infer that the firearm was made primarily for sporting rather than for military purposes.

The *stock* is made of fruit wood, a characteristic notably Colonial. The comb of the stock tends to a crescent shape, and is not concaved where it joins the wrist. The butt plate, where it runs up on the comb, is short. These are characteristics of the muskets of Queen Anne's War. While, as a rule, the design of sporting arms was in advance of that of military arms, Colonial-made arms of both types tended to lag behind the style of



Fig. 2—DETAIL OF FIGURE 1, SHOWING LOCK OF THE COOKSON GUN

*See ANTIQUES, Vol. XI, pp. 113-118, 466-469; Vol. XIII, pp. 295-297.

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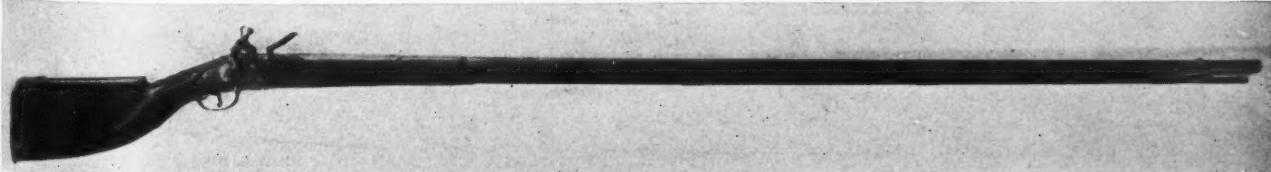


Fig. 3—MUSKET MARKED E. C.

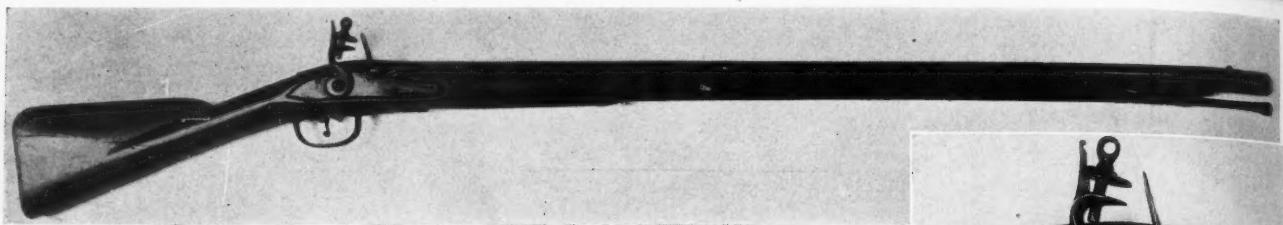


Fig. 4—HANDY MUSKET, AND DETAIL OF LOCK

contemporary English makers. The lock and stock of this musket appear to have been made in the Colonies at some time between 1715 and 1740, perhaps not far from the earlier date. The barrel is probably still older and resembles the barrels of the Stuart period.

Turning from internal to external evidence, we find that John Cookson cleaned and repaired the Province arms in 1727, and was paid 51 pounds and 6 pence for his services (*Journal of House of Representatives of Massachusetts, 1727*, pp. 13 and 20).

This item identifies John Cookson of Boston as a gunsmith. He was married to Rachel Proctor in Boston, by the Reverend Cotton Mather, November 2, 1704. The pair had seven children: John, 1706; Rachel, 1707; Eliza, 1708; Obadiah, 1709; Reuben, 1711; Mary, 1712; and Samuel, 1716. John Cookson joined the Ancient and Honorable Artillery Company of Boston in 1701, and served as clerk of the Company from 1722 to 1726. He was chosen constable in 1705, but declined to serve. In 1706, 1715, and 1718, he acted as tithingman. In 1711, he was in partnership with Richard Proctor, probably his brother-in-law, and obtained a chimney-sweeping franchise. The partnership was dissolved about 1715; but Cookson continued to carry on the chimney-sweeping business, at least until 1733. In that year he was one of those who signed the Merchants Notes agreement (*M.H.S.P., Series 2, Vol. 17, page 208*). He had a negro man, probably a slave, named Tobie, who did the sweeping. In 1724 Cookson was given permission to build a tomb in the North (i.e., Copp's Hill) Burial Ground.

The following advertisement, which appeared in the *Boston Gazette* of April 12 and 26, 1756, shows that

John Cookson was not a mere mechanic, but that he had inventive genius, and sought to emulate an earlier gunsmith
n a m e d J o h n

* *Massachusetts Historical Society Proceedings*.

Cookson, perhaps his ancestor, by manufacturing a repeating breech-loading gun.

The advertisement reads:

Made by John Cookson, and to be Sold by him at his House in Boston: A handy Gun of 9 Pound and a half Weight; having a Place convenient to hold 9 Bullets, and Powder for 9 Charges and 9 Primings; the said gun will fire 9 Times distinctly, as quick, or slow as you please, with one turn with the Handle of the said Gun, it doth charge the Gun with Powder and Bullet, and doth prime and shut the Pan, and cock the Gun. All these Motions are performed immediately at once, by one turn with the said Handle. Note, there is Nothing put into the Muzzle of the Gun as we charge other Guns.

John Cookson, the gunsmith, died in 1762, willing a large estate, which was divided among his children and grandchildren. He left two married daughters and one son, Obadiah. The latter, by his first wife, had two children, John and Margaret; and, by his second, a son, Samuel. John Cookson left his "gunsmiths tools" to this grandson Samuel. His "smiths shop" he bequeathed to his grandson John. One of these two grandsons is probably the Mr. Cookson whose name appears in connection with a vote of the Selectmen of Boston, passed April 23, 1775, which contains the following item:

On the floor of the Town House a Large chest belonging to Mr. Cookson Containing Gun Barrels, Pistol Barrels, Gun & Pistol Locks and other Gunsmith Wares with sundry Gunsmith tools (*Boston Record Commissioner's Report, Vol. 29, p. 329*).

Little is known of Samuel Cookson, except that he was a gunsmith in Boston in 1775, and may have been the Cookson who was a clerk in the Boston Custom House in 1776, and who removed to Halifax with the British Army, when Boston was evacuated, in March, 1776 (*M.H.S.P., Series 1, Vol. 18, page 266*).

The gunsmith's trade may have been inherited for generations in the Cookson family, for, as early as 1586, there was a gunsmith in England named John Cookson. One of his pieces, a repeating flintlock gun, is illustrated in the United States Cartridge Company's Catalogue, opposite page 17, where its history is given.



Fig. 5—GEM MUSKET, AND DETAIL OF LOCK MARKED GEM



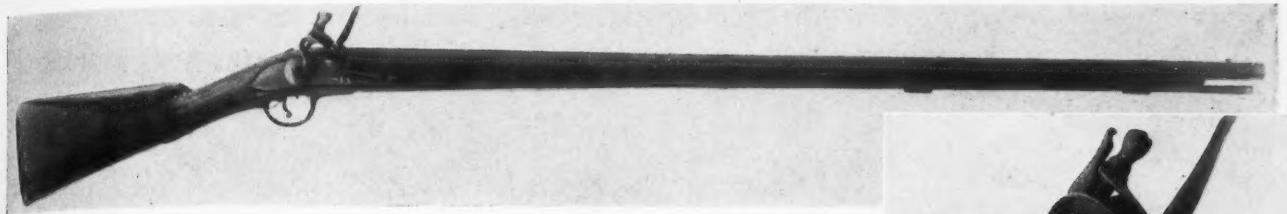


Fig. 6.—RAMBOTTE MUSKET, AND DETAIL OF LOCK BEARING MAKER'S NAME

II. THE E. C. MUSKET

This musket has a rather massive stock of the type used on seventeenth-century English military matchlock muskets; but, as we have already noted, this type of stock continued to be made in Massachusetts and Rhode Island even as late as the middle of the eighteenth century. The wood is American walnut.

The lock bears neither maker's name nor proof mark, facts strongly indicative of Colonial manufacture. The lock plate and the screw plate are both convex, and the screw plate is in the form of a rather elaborate scroll ornamenteally engraved. The tail of the butt plate is too short for a typical English musket of a period as late as King George's War, and in shape its finial resembles the finials of Queen Anne's War. Nevertheless, we must bear in mind that the persistence of archaic forms in the Colonies would make it possible for a Colonial butt plate of this type to have been made as late as 1740. The embryo acorn finial of the trigger guard would seem to indicate manufacture about this time, although there is an escutcheon plate on the wrist similar to the escutcheon plates of the 1763 muskets, but somewhat more elaborate. Of course this escutcheon plate may be a later addition.

The barrel, which is five and one-half feet long, and very similar to the barrel of the Cookson gun, bears early English proof marks and the maker's initials *E. C.* under a crown — a common device on English barrels of the later Stuart period. Its use may, of course, have been continued into the time of the early Georges.

III. THE "HANDY" MUSKET

The so-called "Handy" musket has no proof marks, and is doubtless Colonial-made throughout. The stock, which is made of maple, distinctly shows French influence, being much lighter, more graceful, and more delicate than the contemporary English stock. Both the lock plate and the screw plate are flat, an archaic form for an English military musket of the King George's War period, but characteristic of the French military muskets in use at this time. The screw plate is without the scroll drop behind the second screw, which appears on nearly all English muskets of this period and for a century before, but which is not present on contemporary French muskets.

While the lock plate is long, and, in general, similar in shape to the lock plates of Queen Anne's War muskets, it is fastened by only two screws, after the Georgian fashion, instead of by the three screws characteristic of the Queen Anne muskets. It seems, therefore, representative of the transition locks of the reign of George I. The piece was, perhaps, made as early as 1720, though the fence on the

pan would seem to place it as late as 1740. The earlier dating, however, is supported by the lack of a connecting arm from the pan to the head of the frizzen screw, unless a French model had been copied in this respect.

There is no butt plate, and, in fact, there never was any on this butt, which, of course, is a strong indication of Colonial manufacture.

IV. THE GEM

A musket marked *GEM* in a cartouche on the lock plate offers many difficulties. The stock, which is made of American walnut, and, hence, is presumably of Colonial manufacture, is of the archaic English seventeenth-century type, manufactured in Massachusetts and Rhode Island during the first half of the eighteenth century. The lock, which was originally a dog lock — and hence savors of the period of Queen Anne's War — has a gooseneck hammer, the development of a later period. In the back of this gooseneck hammer, however, is a notch for the dog, indicating that the dog and the gooseneck hammer were used at the same time, although the dog is not now on the lock. The screw hole is plugged.

At first glance this lock would seem to have been a typical Queen Anne dog lock which had subsequently been altered to carry a gooseneck hammer, so notched that the dog might be retained and used. However, the locks of Queen Anne's War were fastened by three screws, while this lock is fastened by only two, according to the practice of the middle Georgian period. There is no evidence of a hole for a third screw that may have been discarded. This reduced number of screws, together with the hybrid form of the hammer and safety device, seems definitely to place the manufacture of the lock later than the time of Queen Anne, and to indicate that it was one of the transitional — or what might even be called experimental — forms of lock that were made in the reign of George I.

There is no screw plate on this firearm; but the absence of this plate does not give any hint as to the date of the piece, although it strongly indicates Colonial manufacture.

The trigger guard, which ends in the fully developed acorn finial, was evidently made after 1745, much too late a date for the lock. Hence, this guard is unquestionably a subsequent addition, as are the ramrod ferrules as well. The trigger is evidently a later addition; and it seems probable that the pan, with a rather high fence and with

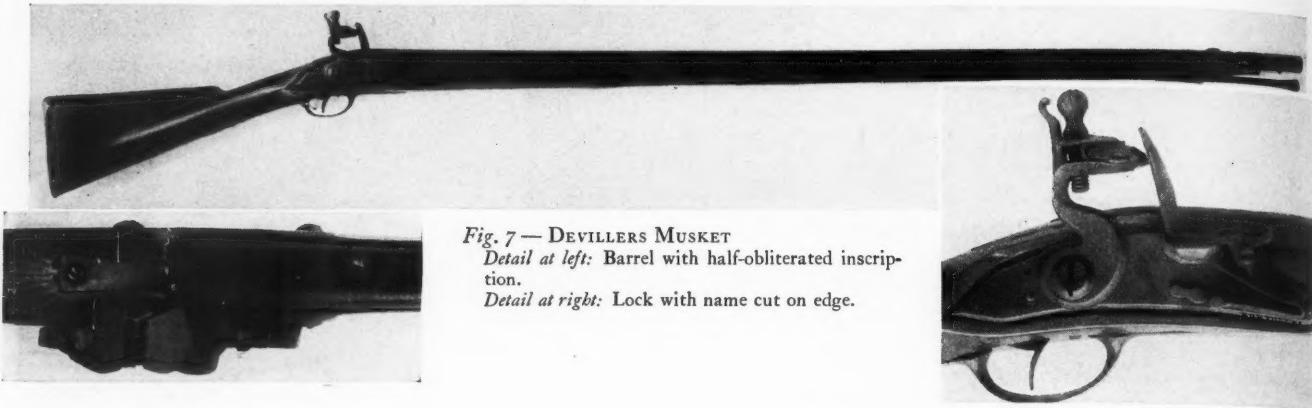


Fig. 7 — DEVILLERS MUSKET
Detail at left: Barrel with half-obliterated inscription.
Detail at right: Lock with name cut on edge.

the extension arm to the head of the frizzen screw, was made many years later than the lock. Innumerable pans burned out and were replaced.

The butt plate, where it runs up on the comb of the stock, resembles the butt plates of the 1745 muskets, but it is much thinner at the heel than those butt plates. In general, the barrel is similar to those of the later Queen Anne period. Indeed, the musket seems to be a synthesis of the best parts of a number of different discarded muskets, perhaps assembled during the Revolution. No proof marks appear on either lock or barrel. The lock, as an example of the transition period of George I, is of especial interest; and the thickness of the metal used in the lock points very strongly to Colonial manufacture.

V. THE RAMBOTTE MUSKET

The musket with a lock marked with the maker's name *RAMBOTTE* offers another interesting problem. The absence of proof marks on lock and barrel are *prima facie* evidence of Colonial manufacture. The stock is birch and is a rather heavy copy of the English military type of about 1745. The tail of the butt plate is short, as are those on the English muskets of the time of Queen Anne. Yet it is not really identical in design with them; for it is rather larger, or broader. The escutcheon plate is of the usual top-shaped form, but crudely made. The lock plate has only two screws, which would seem to place the manufacture of the lock considerably later than the reign of Anne. The screw plate is, in general, convex like the English plates of King George's War, but is flat where it is pierced by the screws, a very unusual peculiarity, which may be attributed to French influence, for the entire surface of French screw plates of this period was flat.

The lock plate is curved down back of the hammer like the English lock plates of the King George's War period; but the extension arm connecting the pan with the head of the frizzen screw, which is so characteristic of English muskets of this period, is not present. It is, however, present on the French muskets of 1717 and 1728, but not on those of 1746, according to Sawyer. Its absence from this lock may well be the result of French influence. The name Rambotte has a decidedly French flavor, but whether Rambotte was a Frenchman, or whether he merely copied certain points from a French musket, is at present an unsolved riddle.

The most probable conclusion as to this lock is that it

was made in the American Colonies during King George's War, and that the maker was acquainted with both the English and the French muskets of the period. Indeed, it seems likely that he copied an English military musket of the period from 1730 to 1745, but that his familiarity with French arms resulted in a visible French influence in the treatment of many of the details.

VI. THE DEVILLERS MUSKET

A very interesting gun is one marked, on the lock, *H. DEVILLERS*. Since neither lock nor barrel bears proof marks, and the stock is made of maple, it seems safe to conclude that this piece is of Colonial manufacture throughout. The barrel, which is typical of the English military barrel of the period, is stamped with a now almost obliterated ownership inscription, of which the following letters can still be deciphered:

M.....A DRAG 1742.

This lock is marked *H. DEVILLERS*, on the beveled edge of the lock plate below the frizzen spring. The letters seem to be cut, rather than stamped, and the name may be that of the owner rather than the maker. The lock plate is flat, like those of the French muskets of the King George's War period, and not convex like the English muskets of that time. The metal of the lock, however, is much thicker than that used on either English or French muskets, and may be accepted as a sure indication of Colonial manufacture.

The screw plate is flat and of scroll form, a French rather than an English characteristic of this period. The butt plate, too, is more ornamental than is usual with English butt plates, and savors decidedly of French design. The hammer is of the flat gooseneck type, similar to those of the French 1746 muskets, and not like the convex hammers of the English pieces. The trigger is straight like the triggers of French muskets, and shows no trace of the *J* shape, so characteristic of English triggers. The trigger guard also shows French influence, and the stock itself is lighter than English stocks, and tends toward the French type. The ramrod pipes, on the other hand, show more English influence than French, but are clearly of Colonial workmanship.

This musket seems to be a rather elegant military piece, perhaps designed for an officer. Unquestionably made in the Colonies, perhaps by H. Devillers, or some other French

immigrant, about the beginning of King George's War (1739), it clearly shows indebtedness to both the French and the English muskets of the period. The gunsmith seems to have been acquainted with the military arms of both nations, but to have been

more partial to, or at least better acquainted with, French arms. The name Devilliers suggests French origin, and the theory that he was the maker of the piece is strengthened by the appearance of the gun itself.

Shop Talk

By BONDOME

TO amateurs of things American, the sale of the late Howard Reifsnyder's collection will stand out among the historic events not only of the present season but of many seasons past and to come. It is to be held at the American Art Galleries, 57th Street and Madison Avenue, April 20 through April 27. The preliminary exhibition will open April 18. Catalogues are obtainable on application to the American Art Galleries. I am emphasizing these matters of detail because, whether or not one is a prospective purchaser and hence intending to attend the sessions of the sale, everyone who can should see this great collection before its dispersal, or at least possess himself of a catalogue.

Many of Mr. Reifsnyder's items have been on view at the Pennsylvania Museum; but the bulk of them were used in furnishing his Philadelphia home and his business offices. They include several fine chairs of the Stuart era; and, from Philadelphia's great period of cabinetmaking, a wealth of rare walnut and mahogany in the shape of chairs, commodes, chests of drawers, sideboards, secretaries, desks, sofas, clocks, mirrors. Among these pieces are a labeled Savery chair, several other chairs reasonably attributable to Savery, and two of the famous six "sample chairs"

attributed to Randolph — one of them probably the finest known American armchair in the Chippendale style. Mr. Reifsnyder's interest was wide. He did not confine himself exclusively to walnut and mahogany; hence his assemblage includes some excellent Pennsylvania-German pieces in pine and maple — among them a number of painted chests.

Perhaps the best known of its kind in America, the Reifsnyder collection has been discussed and illustrated in many magazines. Articles and notes on certain of its aspects will be found in *ANTIQUES*, Vol. VIII, pp. 273, 275; Vol. XI, pp. 275, 366, 367, No. 6, Cover; Vol. XIII, pp. 499, 500; Vol. XV, pp. 214, 215.

I am reproducing in these columns a view of Mr. Reifsnyder's private office, whose furniture, while excellent of its kind, is relatively plain and straightforward in character. This selection I have made primarily for the purpose of reassuring the average collector and dealer as to his chance of acquiring items within the capabilities of his purse. In so far as I recall the Reifsnyder collection, it harbored nothing inferior; but it did include much besides so-called "museum pieces." Hence the small buyer may feel confident that he will have his chance even among the giants.



THE OFFICE OF THE LATE HOWARD REIFSNYDER; FURNISHED WITH ANTIQUES

JERICHO

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BUCKS COUNTY, PENNSYLVANIA



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CHARMING and PROBABLY
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To me, however, quite as rare and desirable as much of Mr. Reifsnyder's furniture are his books on English cabinetmaking. It is some years since I have seen them, but, if my memory serves me, they constitute the best library, on this side of the water, of original publications by English cabinetmakers. It is only by special enquiry that I have learned that these books will go into the sale, and I hasten to pass on the information, which should prove important to libraries and museums as well as to private collectors.

Mr. Reifsnyder's art library, comprising about 235 lots of books, etchings, and prints, will be sold on the evening of April 24. Some 75 volumes are rare works on cabinetmaking. Among them are the only known copy of Lock's *A New Drawing Book of Ornaments, Shields, Compartments, Masks, etc.*; Sheraton's *Cabinet Dictionary*, of 1803, complete with supplements; Sheraton's *Cabinet Maker and Upholsterer's Drawing Book* (three editions); Swan's *The British Architect* (c. 1745); Brunetti's rare *Sixty Different Ornaments* (c. 1736); the three editions of Hepplewhite's *Cabinet Maker and Upholsterer's Guide*; the three editions of Chippendale's *Director*; Johnson's *Designs for Picture Frames, etc.* (1758); Ince and Mayhew's *The Universal System of Household Furniture* (1762-1763). There are others; the list is quite as rich as I had thought.

* * *

There has been some tendency to criticize the Trustees of the Metropolitan Museum for selling the institution's surplus accumulations of material, instead of presenting them to less richly equipped establishments. After examining the catalogue of this sale, which was held at the American Art Galleries, February 6 and 7, I am convinced of the sagacity which prompted an auction rather than a donation party. As a matter of fact, the affair turned out to be a little of both; and several wise dealers benefited accordingly. The highest price that I find recorded for the event was \$3,000 for a pair of Tiffany silver candelabra. It seemed rather liberal until I observed that these pieces stood almost six feet high and weighed well over 3000 ounces. So they brought little more than their melting value. Thus nineteenth-century craftsmanship is estimated. What will today's modernistic stuff bring twenty-five or fifty years hence?

* * *

The George Barr McCutcheon collection of paintings, sold at the American Art Galleries, January 31, was distinguished by an exceptionally high level of quality throughout. Among the thirty-five examples offered, there was not a single undesirable. A small Tryon landscape, 15 by 21 inches, brought \$1,050; a Childe Hassam, 13 by 16½ inches, \$1,850; a very lovely Innes, 15¾ by 12½ inches, \$2,500; a Corot, 21½ by 29 inches, \$7,500.

* * *

The surprise of the Camp sale held at the Anderson Galleries, January 18 and 19, was the low figure commanded by Jonathan Gostelow's great bureau and dressing glass. At \$1,100, this historic and fully authenticated piece went far below value. Another curious fluke was the failure of item Number 123 to bring more than \$110. To be sure, it was unfortunately and erroneously catalogued as a hooked rug; whereas it is really one of the rarest types of early bed covers, of which I know of no more than six or seven examples. It bears the initial *A* and the date 1782, both unquestionably authentic. Had the extreme rarity of this piece been realized, the price would have been higher.

Other items brought average sale prices, with here and there a high spot where something exceptional turned up. A very choice Queen Anne three-part walnut tea caddy, for example, fetched \$125; an English Chippendale three-back settee, \$2,500; a pair of Waterford candelabra, \$1,100; a bronze bust of Lafayette, by Houdon, \$9,500; tripartite-mold glass pitchers of small size brought from \$55 to \$105 each. A New England block-front desk in mahogany went for \$4,000, but it was a superior example. A New Hampshire chest-on-chest in maple fetched \$650. Pieces similar to this last have brought more at other sales.

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At the Rubin sale of English and American furniture held at the Anderson Galleries, February 1 and 2, low prices ruled almost throughout. A set of really desirable Sheraton painted chairs brought \$130; two English grandfather clocks with mahogany cases, \$200 and \$260 respectively; a considerably restored Queen Anne six-legged highboy, \$275; eight Hepplewhite shield-back chairs, \$575, which is less than the price of modern pieces in the shops; an upholstered settee, \$350 — about half the shop price for a similar brand-new item. A block-front knee-hole desk brightened the bidding to the extent of \$1,350, and a sideboard brought \$1,700. Whatever restorations some of these various items may have undergone, most of them were far more desirable than stock reproductions, and they sold for less money. Auctions are strange affairs.

* * *

This strangeness of auctions was again illustrated at an Anderson Gallery sale of goods from various sources, held February 8 and 9, where a stunning terra cotta bust of Beethoven sold for \$25, and a curious but effective lacquered settee, for \$100. At the Haggard sale, staged at the Anderson Galleries, February 15 and 16, a Stiegel sapphire-blue paneled vase, faintly cracked, brought \$200; a South Jersey amethyst pitcher, \$105; a Wistarburg thistle-shaped aquamarine glass vase, \$230; Christmas lights, attributed to Stiegel, \$10 and \$17.50 each; an early Sandwich green tulip vase, \$30.

* * *

The collection of Mrs. Charles P. Soden, sold at the American Art Galleries, February 8 and 9, brought some relatively late pressed glass into the limelight. A pair of quite lovely jade-white bowls with prunus sprays in relief, the first I have seen at auction, fetched \$80; a less finely wrought white compote with blackberry design, \$60; eight similar goblets, \$128; a blue and white overlay glass lamp, \$90; and a royal blue Sandwich lamp, \$22.50. In furniture, a pine and maple tavern table went for \$130; two Pennsylvania or New Jersey slat-back chairs brought \$170 for the earlier and better specimen — \$200 for the later, because it boasted five slats instead of four. That glass bellows are less desirable than some persons think is indicated by a capturing bid of \$25 for a specimen; whereas twelve ivy-leaf fluted tumblers went for \$48, and a pair of handsome sapphire-blue decanters, for \$80. An elaborate piece of Berlin wool work, 6 by 5 feet, in floral design, brought \$425; and a quilted patchwork coverlet, \$220, just twice the figure realized by the far rarer hooked coverlet of the Camp sale. A good miniature grandfather clock fetched \$400, and a Willard-type banjo clock, \$520. What was once a remarkably fine gate table, with unusual turnings, called forth \$260, but its original top was missing.

* * *

I am told that a Pennsylvania auction is worth a walk long enough to rope a whole herd of camels; for they are picturesque affairs, usually attended by an interesting crowd, and likely to yield items pleasingly unfamiliar to the New England eye. The first of these auctions announced for the season will be staged April 9, 10, 11, at Sellersville, on the Bethlehem Pike, in Bucks County, by Ira S. Reed. Mr. Reed is disposing of a stock comprising over 3000 lots, among them a large collection of historical blue Staffordshire, fifty-eight pieces of American pewter, besides furniture, prints, textiles, glass, and the usual varied contents of a large shop of antiques.

* * *

Mr. Reed will likewise conduct what looks like a most promising three-day sale of the private collection of Mr. and Mrs. Preston Boone Lee, to be disposed of at the latter's estate *Bonnie Brae Farm*, New Britain, Bucks County, Pennsylvania, April 25, 26, 27. Among the 2000 lots to be disposed of, there should be many hidden rarities.

* * *

Two items, at least, loom large in Mrs. Schernikow's collection scheduled for sale at the Anderson Galleries, April 16 and 17. One is a needle-point carpet; the other, a notable wool-on-wool

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Mr. Ayer's collection contains Chippendale, Sheraton and Hepplewhite examples. Secretaries, handsome high-

boys, fine tables and desks are included. The block front lowboy illustrated is a fine piece, and the collection has a large and remarkable group of Windsor chairs of all varieties, some so rare as to be almost unique. There are English chiming clocks in fine wood cases (two are illustrated), and the mirror shown is indicative of the interesting aspects presented by that group.

The small objects of the collection are characteristic of the decoration of the period. There are rare wall sconces, candlestands, and an admirable selection of pewter, glass and brassware. Hooked rugs command attention, and there is also a group of Oriental rugs.



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coverlet considerably more desirable than a somewhat similar example whose failure to attract proper attention at the Camp sale I have already deplored. I have seen this coverlet of Mrs. Schernikow's — an excellent eighteenth-century specimen of a rare type, and worth special visitation at the exhibition, which opens April 12.

* * *

Up in Bangor, Maine, Fred W. Ayer has been collecting for the past fifty years. He was buying from Duveen when the name stood for antique furniture instead of paintings and allied objects of art. Now his collection goes under the hammer at the American Art Galleries, May 3 and 4. Everything sold comes direct from the Ayer home. A set of fourteen Sheraton chairs, including two armchairs, is one notable item in the list. Its notability is nearly matched by that of an eight-legged Heppelwhite sofa. The collection, as a whole, mingles important English and American furniture items from the Stuart period to the close of the eighteenth century, together with glass and various lesser items.

* * *

Monticello, built by Thomas Jefferson and long the home of that many-sided statesman, bids fair, in time, to rival Washington's mansion at Mount Vernon as a goal of pious pilgrimage. If this occurs, it will not be due to any special resurgence of Jefferson at the expense of his immortal contemporary, but simply to the circumstance that, from an educational standpoint, the members of the Jefferson Memorial Foundation in charge of Monticello are doing a rather better job than the authorities who control the Mount Vernon property. Mount Vernon's equipment includes many items that never saw the light of day until long after Washington had passed into the great beyond, and many others that, even if contemporary, would hardly have appeared in a Virginia household. Yet the open-mouthed publicum accepts the whole outfit as sanctified by the touch of the Father of His Country.

This is in striking contrast to the scrupulous investigation to which the authenticity of offerings for Monticello is subjected. To supply funds for the work of the Jefferson Foundation, a special committee had been entrusted with the selection and sale of official pictures of Monticello, books dealing with various aspects of Jefferson's career, and careful reproductions of several pieces of furniture known to have been used in the statesman's home. The undertaking is worthy of all encouragement.

The London Letter

By GUY CADOGAN ROTHERY

THE outstanding event of February was the Loan Exhibition of English Decorative Art held (by permission of Gordon Selfridge) at Lansdowne House on behalf of the Invalid Children's Aid Association. There were upwards of six hundred exhibits, many of an almost priceless nature, lent by the King and Queen, owners of great country mansions, and collectors. It brought to view treasures rarely seen, most of them with clear pedigrees, and so gave opportunity for inspecting well authenticated pieces of very varied nature. There was much splendid furniture, some of pre-Tudor period, but the most remarkable sections were those comprising silver plate, tapestry, and needlework. Among the silver, which included not only the celebrated "monkey" salt-cellars from New College, Oxford, but also huge silver flagons from ducal houses, were several charming miniature sets. One of these latter, containing many items, had been given by Queen Anne to an ancestor of the present owner; while another, of modern manufacture (with tray, teakettle, stand, teapot, sugar basin, and jug), was lent by Her Majesty Queen Mary.

Of the tapestries the most important were those from the old Warwickshire looms of the Sheldons, and some fine panels from Mortlake, which embraced portraits, figure pieces, and battle scenes. It was interesting to trace the changes, from an early period down to the nineteenth century, in decorative needlework used for wall panels, valances, upholstering, the covering of



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- Pair of fine old Sheffield wine coolers, urn design, about 10 inches high, \$200.
- Camphorwood chest, brass bowl and inlaid, splendid condition, 30 x 15 x 12 inches, refinished, \$60.
- Pair of old carved wood lions to decorate entrance steps, fine original condition, 36 inches long, \$125.
- Serving table in old cherry, inlaid and paneled in bird's-eye, one long and two short drawers, 38 x 17 x 35 inches high, ready to use, very handsome, \$225.
- Wingchair, mahogany, in good original condition, fine curves and very comfortable, \$225.
- Ship models, several fine ones, and others ranging from \$100 up, all in good condition.
- French Empire white marble clock, with columns and decorative carving, fine condition, \$75.
- Ship's figurehead, full length female figure, fine condition, \$200.
- Banjo clock, antique, with new glasses, fully restored, eight-day brass works, fine time-keeper, \$150.
- Convex mirror, small size, dragon carving and candle sconces, \$200; another, larger, \$175.
- Six mahogany dining chairs, five side and one arm, good original condition, \$850.
- Paneled and inlaid swell-front mahogany bureau, a very beautiful one, French feet, original condition, \$225.
- Pair of Bristol lustres, pink and white overlay with all original prisms, 8½ inches high, \$65.
- Mahogany Governor Winthrop desk, serpentine front, good cabinet, finely refinished, \$450.
- Inlaid Sheraton sofa, original reeded legs and arms, fine condition, \$850.
- Tambour Hepplewhite secretary, maple inlay, original condition, \$750.
- Two-part grooved-leg dining table, 7 feet extended, fine original condition, \$450.

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The pair of old Bohemian vases illustrated above are in solid ruby color, embellished with gold ornamentation and are 20 inches in height. They are similar to the priceless Count Harrach's vases — considered masterpieces in glass making.

Below is shown one of a set of six Early Wedgwood black Basalt Placques, 15 inches in diameter, with mythological subjects in high relief. The set was procured in Dublin, Ireland, from the belongings of Marie Edgeworth, the celebrated Irish novelist.

* * *

Our Antique Collection is unusually large and contains really rare pieces of Old China, glass, tin, lacquer and papier-mâché trays and boxes, silhouettes and miniatures, Sheffield candlesticks, color and sport prints, and Battersea enamel pieces.



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caskets, and numerous other purposes. There was a fairly comprehensive range of needlework and bead pictures as well as an exceptionally large collection of caskets, workboxes, writing cases, and so on, wrought in petit and gros point, tent stitch and "stump," or embossing. These are not often to be found in the open market, they are so greatly esteemed for the beauty of the stitchery and the evidence they give of contemporary costume, for most of them are decorated with portraits or full figures. English tapestry and needlework, already in great favor with collectors, are likely to become even more popular as a result of this exhibition and the admirable essay on the subject by A. J. B. Wace of the Victoria and Albert Museum, printed in the illustrated catalogue.

* * *

Admirers of miniatures are looking forward to a loan exhibition of work by George Engleheart, which is being organized at the Victoria and Albert Museum in commemoration of the centenary of that artist's death. The Museum already possesses a few examples of Engleheart's skill, as well as some miniatures by his nephew John Cox Dillman Engleheart and his assistant Thomas Richmond. It is hoped that the exhibition will be opened in May and continue for at least two months. Although Cosway is more popularly known, among connoisseurs the miniatures of the Englehearts rank equally high, if not higher.

* * *

There appears to be an ever-widening circle of people who take an interest in ship models. Luckily the supply is considerable, because the old ones came from two great sources: the war-prisoners' camps, chiefly during the Napoleonic struggle, and from sailors who, in days past, had leisure on sea and on shore (for instance, at Greenwich Hospital) to devote to a favorite pastime. Collectors, however, have to reckon with the fact that the construction of models is still an active hobby and business, numerous present-day builders copying ancient models with no idea at deception. Many of these modern productions are on sale at furnishing shops, at quite steep prices. A friend of mine, an author, was an enthusiastic shipwright, and, at his death, his models of Elizabethan and Jacobean men-of-war, each measuring some two feet long, sold for about £100 apiece.

At an exhibition of such models held by the Honorable Company of Friendly Adventurers (an organization for boys and girls), on board their club house, the three-masted *Good Ship*, moored in the Thames, in the centre of London, perhaps a fourth of the forty shown were modern. Here were models of ships from the time of the Vikings to the present day. Among them were an example, made in 1730, of an American vessel of the sixteen-gun corvette type, an Elizabethan galleon, and an Italian felucca, such as was used to fight the Moorish pirates; while a two-decker fighting ship of the Nelson type and a Norwegian fruit carrier furnished illustrations of the shipping of a later age. Most of these models are built of wood, but others are of silver, bone, and ivory. Some were made by French prisoners of war during the Napoleonic era and others by German sailors captured during the World War. Among the curiosities were full-rigged ships confined within narrow-necked glass bottles.

* * *

If the prediction that valentines were coming into fashion again has not yet been fully realised, the collection of old specimens is constantly gaining new recruits. Two years ago a dealer in the Strand made a wonderful display of some thousands, which were quickly bought up. Others promptly turned their attention to the subject, and now the Department of Engraving and Illustration at South Kensington has brought together a large array. The earliest specimen, dated 1760, is of a musical character, while the latest examples include designs by Walter Crane and Kate Greenaway. Thus far, these trifles do not bring high prices, unless they are of early date. They are often amusing, and some are helpful as costume plates. Perhaps this latter use is having some influence on the movement, for anything to do with costume at once arouses interest.

EVERY sale with me is also a purchase. That may sound funny, but it is true. I put myself in the position of the buyer. I ask, "Is this good value, is it authentic, would I buy it at the price if I were the buyer?" I have learned *that* to be the only way to make customers and friends. I want the greatest satisfaction from the purchase to come after the piece has been owned for awhile, not at the moment of purchase. If you have never done business with me, ask some one who has.

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APRIL SIXTEEN AND SEVENTEEN
AT TWO O'CLOCK

PUBLIC EXHIBITION FROM
APRIL TWELVE

This collection includes a splendid old needle-point carpet (9 x 12 feet); several antique hooked carpets; a large assortment of rugs in floral, marine, geometric, and animal designs; and

An Extremely Rare
Wool-on-wool
Hooked Coverlet

The
ANDERSON GALLERIES
MITCHELL KENNERLY, PRESIDENT
489 Park Avenue, at Fifty-Ninth Street
NEW YORK

Prints relating to naval and military uniforms, as well as national costume, find numerous collectors, but the supply is large. A *Collection de Costume*, 22 colored plates, by Philibert Louis De Bucourt, after Charles Vernet, has just fetched at auction £92. Old scrapbooks are being pillaged for such plates, but often in a very reckless way, fine prints or curious items being destroyed in order to release the fashion drawing. I recently went through three bundles of "scraps" from the collection of a noted bibliophile and found many instances of such vandalism. One shocking case was the destruction of a beautiful wood-engraved portrait for sake of the heraldic shield which had been cut out. It is worth while looking through the "sixpenny" and "shilling" portfolios of print sellers, for occasionally thrilling finds may be made among *disjecta membra* of a famous book or rare set of prints.

* * *

Many people are just now eagerly searching for papal coins and medals which political events have brought into notice. The medals, which can hardly be called rare, are usually of real artistic merit.

* * *

Another important loan collection, which will shortly be opened at Lambeth, will consist of local pottery. Although Bow and Chelsea have the pride of place for their beautiful china, Lambeth was the oldest pottery centre in London, and the manufacture of earthenware and stoneware has never ceased there from perhaps the thirteenth century down to our day. It has a great ceramic history, with a most interesting variety of products.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

ENGLISH AND AMERICAN FURNITURE. By Herbert Cescinsky and George Leland Hunter. Grand Rapids, Michigan, The Dean-Hicks Company, 1929. 312 pages; some 400 illustrations. Price \$7.50.

PROJECTED as a great comparative treatise on English and American furniture from early times until the present day, this book now appears in somewhat less ambitious form. For this alteration the death of one of the authors, George Leland Hunter, is responsible. Following that untimely event, Mr. Hunter's co-worker, Herbert Cescinsky, who was to have been concerned primarily with the English section, found himself responsible for the entire undertaking. Hence, as he lacked both time and opportunity to carry out the expansive enterprise originally planned, he very wisely abridged it by omitting consideration of post-eighteenth-century furniture types.

On the whole, we do not feel that the book has suffered in consequence. For purposes of comparison, the student's interest is confined chiefly to American furniture of the seventeenth and eighteenth centuries and to its English and Continental prototypes, in so far as any are to be found. The four hundred or more specimens pictured in the work under discussion are probably sufficient to satisfy this interest for the majority. Some, ourselves among them, will regret a certain heterogeneity of arrangement and classification, and certain omissions which tend to raise unanswered queries. Thus we have pictures of American pieces for which no English equivalent is provided, and pictures of English pieces which are presented independently of American copies or derivatives. The reader's consequent assumption that, where no analogue is shown, none exists or ever existed, may be correct, or it may not. The doubt leaves a sense of hunger unappeased.

This drawback to the book's finality as a work of reference must be attributed to Mr. Hunter's death, and to Mr. Cescinsky's relative unfamiliarity with the American part of his theme. While this scholarly Englishman has traveled widely in the United States, has studied early American furniture on the spot, and is probably far more competent than any other among his countrymen to discuss America's contribution to mobiliary history, he is, nevertheless, not fully qualified to pick out, date, and localize a group of typical early American pieces as a preliminary to establishing parallels to English productions.

Not only this — he is, in this book, guilty of errors of attribution and misstatements of fact. He says, for example (p. 33), "There is really no walnut period in America, although the wood was used, sparingly, especially on the banks of the Delaware . . . oak is the American timber



NORTH ITALIAN MADIA OR BREAD CHEST (*Seventeenth Century*) Of paneled walnut decorated with brass bosses. Size: length, 5 feet 5 inches; height, 4 feet 1 inch; width, 2 feet 3½ inches.

THE first great stream of influence that affected the furniture styles of Holland and England in the late seventeenth and early eighteenth centuries had its source in Italy. For that reason the simpler Italian pieces of early period will take their places harmoniously with Tudor oak and Stuart walnut, and even with furniture from the reigns of William and Mary and Queen Anne.

Pictured here is a seventeenth century Bolognese *madia* or bread chest, once the repository of long loaves of crusty Italian bread. Today, with its richly patinated walnut relieved by decorative brass bosses, its perfectly proportioned yet unobtrusive paneling, its touch of Gothic fantasy in the scrolled finials of the end boards, it will add lustre to any contemporary furniture group whether English or Continental.

Distinguished occasional pieces are always to be found at the Rosenbach Galleries.

Antique Furniture, Rare Books, Prints, Textiles, Objects of Art The ROSENBACH COMPANY

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At the Reed Mansion



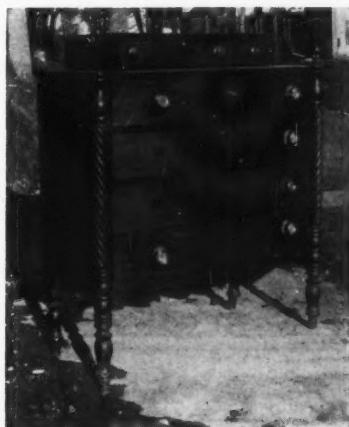
- Sheraton dining table
- Pine blanket chest, one drawer
- Carved oak chest, small size
- Early revolving globe
- Phye-style card table
- Very small child's slant-top desk
- Early hood-type cradle in maple
- Small maple chest of drawers

Set of chairs with perfect original decoration, cane seats
Large size drop-leaf dining table, pine top, saw-buck base of oak
Very small turned-leg tavern table
Chinese hall lantern of carved teakwood with painted slides

CURRIER

& IVES

Prints



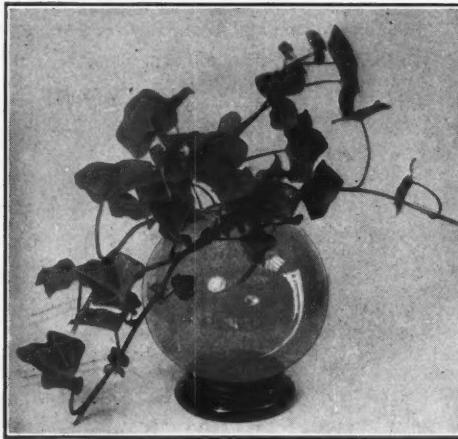
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"GOB-O-GLAS"

I'm a useful little "Gob-o-Glas"—
I do all sorts of chores,
But folks, these days, must specialize—
So I'm best at holding doors.

Still, my futuristic figure
Makes me feel quite up to date,
And some may choose to use me
As a snappy paperweight.

Reproductions of the old glass turtle door stops. These are solid pieces of glass about six by four inches, and are made in six colors: sapphire, pale blue, amethyst, green, rose, and amber. Each "Gob-o-Glas" is packed in an attractive gift box containing a copy of the above verse.

Price \$3.00 each, postpaid

WITCH BALL

7121 LINCOLN DRIVE

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PHILADELPHIA, Pa.

until mahogany replaces it." This, of course, is very far from true, and is belied by many of the illustrations which Mr. Cescinsky has himself selected. To be sure, in parts of New England, maple was often substituted for walnut; but throughout the Colonies at large the oak tradition died almost earlier than it did in England. We cannot follow the author, again, in his omission of pictures of English Windsor chairs, on the ground that they "are fully represented in the American models." As a matter of fact American Windsors are so widely different from the Windsors of England as to suggest some doubt of any real kinship between the two.

Yet, despite some immediate sins of omission and commission, Mr. Cescinsky, as usual, writes with vivacity and a pleasantly astringent wit. His generalizations on American styles, further, are well worth reading, for they serve their intended purpose of opening our eyes to the wide gulf that separates much of the furniture of the Colonies from that of the mother country. Under such circumstances specific errors are of no overwhelming moment. And so it is with the illustrations: while not quite so closely linked as they might be in individual instances, they nevertheless offer a wide range of examples, and their sum total of effective impression is very great.

Everything considered, it is of no avail to complain of what the book might have been. As it stands, it is a pioneer attempt in a field which ought, long ago, to have been entered. It should constitute the starting point for subsequent, more intensive surveys. But until the latter are undertaken, and successfully achieved, Cescinsky and Hunter's *English and American Furniture* deserves an important position in every collector's library.

PHILIP HOOKER. A Contribution to the Study of the Renaissance in America. By Edward W. Root. New York, Charles Scribner's Sons, 1929. 242 pages. 100 illustrations. Limited edition. Price \$12.00.

HOOKER was the chief architect in Albany in the years when the city was increasing fast in population — the years from 1790 to 1830. It was a time of transition in the architecture of a region long dominated by the Dutch. The picturesque houses of the patroons were giving way to a revival of the Classic style affected by the English invaders, and Hooker seems to have been the only architect on the ground to whom could be entrusted the designing of buildings of any pretensions. He had genuine talent, but, as he lacked opportunities for the serious study of his profession, his earliest work was necessarily imitative of the best examples of men like McComb, McIntire, and Bulfinch. Later, under the stimulus of industry and the development of his natural genius through experience, he produced many buildings which, if not marked by great distinction, have, nevertheless, in the opinion of the author, a certain historical significance. The book is mainly interesting for its account of the architecture of Albany and of the Mohawk Valley, and the many illustrations of the edifices of the period when the Dutch mode was giving way to the modified Classicism which marks the many surviving examples of Hooker's work.

TOOLS AND TOYS OF STITCHERY. By Gertrude Whiting. New York, Columbia University Press, 1928. 357 pages. 156 illustrations. Price \$10.00.

APART from the information this book conveys, and it bears evidence on every page of amazing industry, the author's charming, vivacious style runs through it all like a bright thread of the stitchery of which she writes. As she tells their story, needles and pins, scissors and bobbins are no longer dull, utilitarian implements of housewifery. They become endowed with magic qualities, capable of effecting as surprising transformations as the wand of Cinderella's godmother. The book does not belong to the "tabulated, didactic realm," says the author, comparing it with her *Lace Guide for Makers and Collectors*, but, in her own phrase, "lilts along as the spirit moves," confined to no time or clime, carrying the reader in its flight from China to Peru, from the weavers of mummy wrappings in the Thebes of two thousand years ago to the batik workers of today in Java. Parts of some of the chapters as well as some of the illustrations have already been published in ANTIQUES.

BÖHMISCHES ZINN UND SEINE MARKEN. By Friedrich Tischer. Leipzig, Karl W. Hiersemann, 1928. 329 pages; some 1300 touch marks, and 16 plates. In German.

IT IS impossible to forget the enthusiasm and wonder which seized upon us when we first encountered the enormous and beautifully wrought candlesticks, the heavy, inverted-bell-shaped baptismal fonts, the colossal shrine lamps and sarcophagi, the richly engraved guild chests, and the massive guild flagons of Bohemia — all fashioned from the finest pewter and along lines entirely apart from those elsewhere encountered. The astonishment caused by this discovery was succeeded by one still greater when we learned that no attempt had been made to write the history of the Bohemian pewterers' craft, which, in the opinion of many independent European experts, reached "the extreme of the possible" in boldness of conception, artistic perfection of design, and consummate technical skill.

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OUR craftsmen have reproduced by hand this very interesting little Butterfly Table, which will prove exceedingly useful as well as decorative. It is 20 inches high and the top measures 25 by 36 inches. It is finished in antique Pine, Maple and Walnut.

This little table is but one of the pieces we produce in our studios. There are many other charming tables, chairs and miscellaneous pieces, each one made by hand and each one a faithful copy of a treasured antique.

If you will send twenty-five cents in coin or stamps, we will gladly send you our 60-page catalogue "Colonial Charm for Homes of Today"—a very interesting and profusely illustrated bit of reading.

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The Philosophic View

For a dealer to be honest is not enough. He needs, even more, to be a philosopher. For in a world where so many persons delight in fairy stories and almost insist upon being fooled, mere honesty is liable in time to yield to the cynical policy of giving the public what it wants. But the philosopher is immune from such influences. More concerned with seeking the truth than with finding a profit, more covetous of the approbation of wisdom than of the patronage of gullibility, he hates sham and fraud not alone because they work to the disadvantage of others, but because they are an offense to his own soul.

Henry V. Weil
 ANTIQUES

A CAREFULLY CHOSEN COLLECTION OF
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Reproduction, in
Reed & Barton Pewter,
of early American To-
bacco Jar with eagle top.
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Reviving the Pewter Craft of a Century Ago

IT is the fortune of but a bare handful of collectors to possess the originals of those rare old examples of American pewter-craft that were created a century or more ago.

And yet, today, it is the privilege of many to enjoy their antique beauty and utility.

For Reed & Barton now is offering reproductions of famous old examples of pewter that have been prized by collectors for years.

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SAN FRANCISCO . 140 Geary Street

REED & BARTON
ESTABLISHED 1824
TAUNTON, MASS.
PEWTER

At that very time, however, Professor Friedrich Tischer of Budweis was already engaged upon his great work *Böhmisches Zinn und seine Marken*, which, published this year, throws a wonderful light on the subject of Bohemian pewterers and their marks (or touches) and makes a tremendous breach in the battlements of the unknown. In addition to a list of nearly 1400 Bohemian pewterers, of whom a great percentage were Czechs, the author gives carefully drawn illustrations of some 1238 touches, and, on sixteen plates, illustrates about fifty-nine fine Bohemian pewter objects. Among these a number of famous baptismal fonts are shown for the first time.

Such colossal pieces lie so entirely outside the realm of the ordinary pewterer's art, that one can but marvel how simple masters of the craft, who also produced the more commonplace household wares, were able to attain such artistic and technical excellence. But this is explained by the author, who acquaints us with the fact that, in Bohemia, pewtering, bell-founding, and gun-founding constituted one combined trade; and so the knowledge and shop equipment of these men were beyond the ordinary, and led them into great adventures, to which neither eastern France nor Nuremberg has offered any equivalent.

It is necessary here, in view of the volumes which are being added in such rapid succession to the stock of European pewter literature, to warn collectors against undervaluing a piece because its touch is not to be found in any reference book. Such an attitude would be as foolish as to reject a piece because it had no touch at all. There can be no completeness in any work of this nature; hence we hope that Professor Tischer will continue the great task upon which he has made so ample and auspicious a beginning.

As fellow writers with the author on this delectable subject, we offer to Professor Tischer our warmest congratulations on this volume, which will be as indispensable to the museum and public library as to the serious collector. It takes a worthy place beside the famous volumes of Professor Hintze; and its format is beyond reproach.

H. H. C. and R. M. V.

PEEPS AT ARTS AND CRAFTS. By Gertrude M. Hector. London, A. & C. Black, Ltd., 1928. 92 pages; 12 illustrations. Price \$1.00.

A BOOK for boys and girls who have some feeling for the arts and are groping their way to an appreciation of them. It corresponds, in its way, to the popular books on physics and astronomy. The author, in simple language, tells the story of the beginnings and development of the essential arts and crafts—the potter's, the metal worker's, the jeweler's, the glass blower's. There are also short chapters on painting, architecture, and sculpture. The illustrations are chosen from a dozen outstanding examples in museums and elsewhere.

RECEIVED FOR REVIEW

CERAMICS

THE BOOK OF FAMILLE ROSE. By Dr. G. C. Williamson. London, Methuen & Company, Ltd., 1928. Price £8 8s.

ANTIQUES is in receipt of a prospectus of Doctor Williamson's latest contribution to the literature of collecting.

The particular class of Oriental decoration which the author discusses, while referred to in most books on Chinese porcelain, usually receives scanty consideration. To its charm and fascination, the characteristics of its decoration, and the special features of its coloring, an entire volume has never before been devoted.

FINE ARTS

EVOLUTION OF ART. By Ruth de Rochement. New York, The Macmillan Company, 1929. Price \$6.00.

MOULDINGS OF THE WREN AND GEORGIAN PERIODS. A portfolio of full-size sections. By Tunstall Small and Christopher Woodbridge. London, The Architectural Press; New York, William Helburn, Inc., 1929. Price \$3.75.

MISCELLANEOUS

A HISTORY OF EARLY CHINESE ART, an important work in four volumes by that notable European scholar, Osvald Sirén, is announced for publication by Ernest Benn, Limited of London. The first volume will appear in the fall of the present year, and the series will be completed by the spring of 1930. To subscribers before publication the price will be 12 guineas for the set of four volumes. After issue of the final volume the price will be advanced to 14 guineas. The field covered by the series will be the prehistoric and early periods, the Han dynasties, sculpture of the Han and Ming dynasties, and architecture from the Han to the Ch'ing dynasty. Illustrations will be numerous, carefully selected, and reproduced in good size by collotype process. ANTIQUES will procure advance circulars for those who wish them.

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PART of showrooms on upper floor of our New York store where we are constantly in receipt of unusually fine authentic antiques from our main office in Manchester, England.

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Trade enquiries especially invited

A large stock of Furniture, Glass, Pewter, China, etc., suitable for the American market. All details of packing and shipping personally attended to.

643

My son will be in Boston towards the end of April with photographs of practically my entire stock, and will be glad to call on any dealer. Write for appointment to Mr. J. P. Corkill, 28 Granville Street, Dorchester, Mass.

PUBLIC AUCTION

The Second Part of

The GEORGE F. IVES ESTATE

Collection of Antiques

3 DAYS SALE

THURSDAY, FRIDAY, AND SATURDAY

April 25, 26, and 27

Commencing at 10.00 A.M. sharp each day

Positive sale rain or shine

at THE IVES TAVERN

WOOSTER TERRACE, DANBURY, CONNECTICUT

EARLY AMERICAN FURNISHINGS

Many of the fine pieces that were not offered in the first sale will positively be included in the second sale.

Partial List of Items: Rare American Hepplewhite pine sideboard, believed to be the only known example, 6-legs, original brasses, small decorated fans in the style of hollywood inlay, willed to Mrs. Ives by her late husband, George F. Ives, and to be included in the list of many rare pieces in the auction; a rare Washington mirror, eagle top, garland sides, in gilt and mahogany; other mirrors; set of six maple fiddle-back chairs, Dutch feet, rush seats, includes one armchair; pair of early Dutch fiddle-back chairs; Windsor and Hitchcock chairs; maple arm rockers; many other types of chairs; fine pieces of maple; mahogany swell-front chests of drawers; candle stands; tip tables; slant-top desks; maple chests of drawers; cherry Pembroke table with arched stretchers; drop-leaf tables; early pine pieces; stretcher tables.

Historical framed chintz, *Washington, Where Liberty Dwells There is My Country*, in soft blue colors; framed chintz, *Penn's Treaty with the Indians*, soft brown colors, in old gilt frame, size 22 by 26 inches; Currier & Ives prints; silhouettes; historical engravings; early portrait paintings.

Early glassware, china, pewter, pottery; selected hooked rugs; brass candlesticks; fixtures; hardware; children's furniture; miniature pieces; etc.

Exhibition at the Ives Tavern on Wednesday, April 24
From 10:00 A.M. to 5:00 P.M.

Visit the Old Tavern, see the
Old Ballroom, its early paneling
and corner cupboards.

Sale conducted by JOHN M. MITCHELL, Auctioneer
Telephone, Greenwich 1532

REAL ESTATE AND TAVERN FOR SALE

No great effort was made to dispose of this fine old 17th century tavern at the time of the first sale. But now it is offered for sale and may be purchased with the land; may consider leasing. It would make an ideal place for an antique shop or tea room. The Tavern could easily be removed to another location and very suitably used for a historical museum.

For further information pertaining to the real estate write the executors, The City National Bank of Danbury, Connecticut.

JOHN M. MITCHELL, Auctioneer

173 GREENWICH AVENUE
GREENWICH, CONNECTICUT

Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

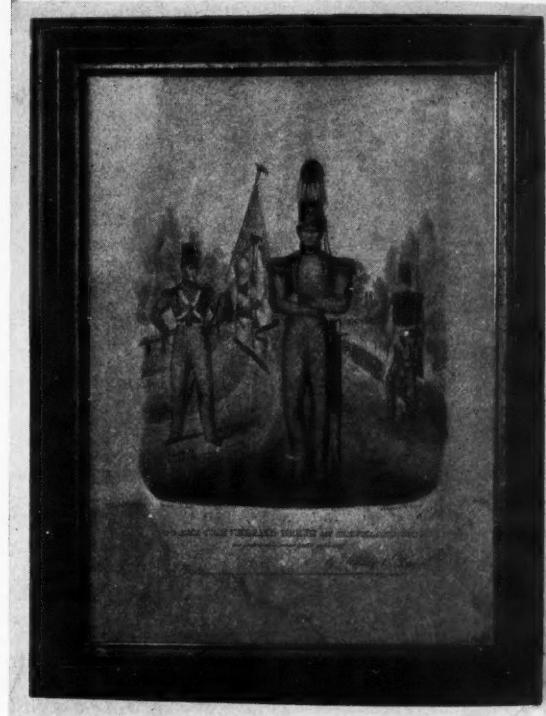
All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

456. From Mrs. Rhea Mansfield Knittle comes a photograph of a hand-colored lithograph dedicated to the *Cleveland Grays*, published, in 1839, by Huddy & Duval. Writes Mrs. Knittle:

The Cleveland Grays have, for nearly ninety years, been considered the "crack" company of Ohio, and were organized in what was then the town of



Cleveland, in the Western Reserve Section of Ohio, on February 22, 1837, a most propitious date. An early chronicler of this event states that "some of the best young men of the place" became charter members, their first military parade being composed of twenty-eight men, rank and file. It was also the first of its kind to be held in Ohio. . . .

At President Lincoln's call, the Cleveland Grays were the first troops to respond in this section of the country, and received their baptism of fire at Manassas. When the hundred days' enlistment had expired, they reenlisted to a man. During the Spanish-American and World Wars they also served with marked bravery and distinction, and have, upon numerous occasions, formed the guard of honor at the inauguration or burial of Ohio's Presidents.

During the period 1839-41 Huddy & Duval of Philadelphia turned out a number of lithographs glorifying the exploits and accomplishments of the American Army and Navy.*

457. C. B. G., Connecticut, seeks the identity of the firm Brown and Russell of Boston, whose name is impressed upon the bottom of a large urn-shaped brass container.

The vessel stands about two feet high, with cover surmounted by an eagle, side handles in the form of female figures, and a faucet. This may be a coffee urn, or a container for ice water. The description is inadequate for identification.

Can any reader assist in locating the maker?

458. B. A. C., Illinois, has a jug of gray stoneware, decorated in blue, which bears the inscription *Stedman, New Haven*.

Can any reader offer assistance in identifying this potter?

* See ANTIQUES, Vol. XI, p. 111.

IN the hollow of this tree the Royal Charter of Connecticut was hidden from the governor who was sent from Massachusetts to demand its delivery to him. That was in the year 1687 at Hartford. Henceforth called The Charter Oak, the tree was venerated as one of the earliest symbols of



THE CHARTER OAK

Photogravure from the painting by C. D. W. Brownell, 1855.
(Size, overall, 20 x 24 inches; size of tint block, 16½ x 18½ inches; size of picture, 12¼ x 15 inches)

100 copies of this photogravure, hidden away like the Connecticut Charter, for many years, have just been discovered. Some outer edges slightly foxed, but coverable with a frame. Otherwise perfect. Order at once.

•
\$5.00 EACH POSTPAID
IN MAILING TUBE
WHILE THEY LAST

American liberty. Its dramatic history was known to every school boy. In 1856 it was destroyed by a great wind. Fortunately its portrait had been painted just one year earlier by a distinguished artist. Later reproduced in photogravure, this picture is of rare significance.

•
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Can You Say It in 10 Words

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Name and address count as
two words

MINIMUM CHARGE \$1.50

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THE pulling power of WANTED and FOR SALE advertisements in the CLEARING HOUSE OF ANTIQUES is widely attested.

To extend the usefulness of this DEPARTMENT, rates have been readjusted by reducing the minimum charge per insertion to \$1.50—just half what it has previously been.

This charge allows eight words of descriptive matter, with name and address in addition. For each extra word allow 15 cents.

REMEMBER that TO BUY, TO SELL, TO EXCHANGE you will obtain widest publicity, surest results, and greatest satisfaction by advertising in

:: ANTIQUES ::

THE HOUSE of FLORIAN PAPP



CURLY MAPLE DRESSING TABLE
PRICE \$350.00

SPRING is here! Mr. Papp has gathered together a great number of beautiful antiques for this spring season. His collection is displayed on the six floors of his establishment and includes some early American maple and mahogany furniture which stands out prominently above all other articles.

The maple furniture dates from the landing of the Pilgrims to about 1800. Each piece, rich in color and mellow with age, has its own distinctive charm, grace, and quaintness. Finished in a smooth golden brown, these pieces are suitable for bedrooms, dining rooms, and living rooms. The mahogany, just as beautiful, just as full of life and richness, is of different styles — Sheraton, Chippendale, and Hepplewhite.

Mr. Papp keeps his furniture in the best condition and arranges it so that each piece may be viewed individually. He tells the truth concerning each piece and his word is backed by 28 years of experience and knowledge gained in the business.

FLORIAN PAPP

684 LEXINGTON AVENUE
NEW YORK CITY

459. From Mrs. Francis de H. Janvier of New Castle, Delaware, comes the accompanying photograph of a painted tray belonging to Mrs. John H. Rodney. This is the first tray known to ANTIQUES whose original decora-



tion has been rescued from beneath obscuring overlays of varnish. Evidently the work of cleaning away this varnish was most carefully and conscientiously done. The owner of the tray is to be congratulated that the hand of the restorer paused short of attempts at repainting.

Galleried trays such as this belong to the late eighteenth or the early nineteenth century, and, when in good condition, are in our opinion the most desirable type. Stamped trays, with broad, flat serrated rims, are very much later in date, and, while frequently handsome, are not so rare as the galleried examples.

460. F. M. W., Florida, owns a grandfather clock which bears the name of *Francis Curra, London*.

We have been unable to find any maker by this name in Britten's *Old Clocks and Watches and Their Makers*. Has any one any data on Curra?

461. The so-called wagon seat is a two-person settee presumably devised to supply extra seating accommodation in a long wagon when that vehicle was transferred from work-day uses on the farm to the more



sacrificed exercise of hauling the family to Sunday meeting. The example here pictured is unusual in the massiveness of its supporting members, and in the circumstance that, instead of having a two-part slat back, it boasts a back set with well-turned spindles. At some time in its history the back must have been quite heavily covered with padding, for, when found, its rails were bristling with tacks, to which still adhered fragments of fab-



Centre: GEORGE III JUG, LAMP AND STAND.

London hall mark for the year 1811. Each piece fully marked.
Height on stand 10½ inches.

Sides: PAIR OF GEORGE III CANDLESTICKS.

Height 10½ inches. Sheffield hall mark for the year 1780.

American collectors are purchasing from me by mail and are expressing universal satisfaction with the results. Back of every piece offered are years of experience, fortified by full guarantees. American references on request.

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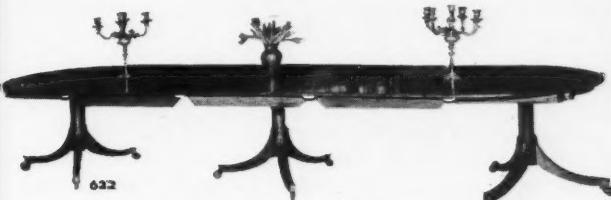
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By Stephen J. Ferris (1835-1915)

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OPPOSITE THE BRITISH EMBASSY

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ric. The new rush seat replaces several ancient leather straps, which may have supported a folded blanket or a straw-filled cushion.

462. Sometime ago ANTIQUES published a few notes by Mrs. N. Hudson Moore on the collecting of china dogs.* Now Mrs. Clinton E. Collier of Binghamton, New York, sends us a photograph of her pack, sixty-eight strong and of all sizes from porcelain midgets to Staffordshire spaniels.



Most of these canines appear to be of English origin; though some of the tiniest specimens may be Continental European, and the two dark fellows in the foreground were possibly home-grown on American soil. In the centre of the group, the keen eye will discover what seems to be a mid-Victorian greyhound, quite exceptionally well modeled, and apparently executed in Parian bisque.

463. There was a time, during the seventies and eighties, when a silver plated ice-water pitcher stood on the marble-topped black walnut side-board in every home. In establishments of superior elegance, the pitcher was hung in a frame and so pivoted that it could be tipped, without the labor of lifting, and its crystal contents be thus projected into a matching chalice, which fitted into the frame at just the right point to catch the cooling fluid.

Nobody ever wrought a really ugly container for alcoholic brews; but a truly monumental genius for the hideous inspired the designers of these water pitchers. Most specimens of the breed have, fortunately, disappeared from human sight and ken; but a western correspondent once sent us a photograph of one of the pivoted kind, of the late General Grant era, for which an ingenious salesman had endeavored to win her affection by calling it an "old Irish wine tilt."



*See ANTIQUES, Vol. II, p. 123.



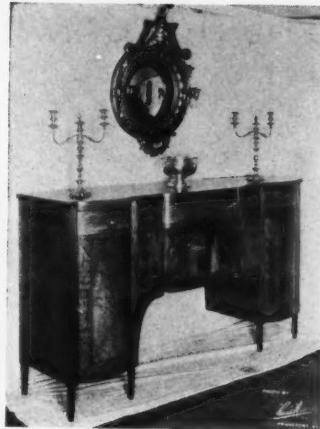
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Not Illustrated

A rare cherry Hepplewhite five-section dining table, with bellflower inlay; a pair of fine astral lamps; a pair of Sheraton dining tables; a pair of inlaid cherry half-moon Hepplewhite tables; a three-piece silver service, with Sheffield tea kettle to match; a small Hepplewhite tambour sideboard; a small Phyfe sofa, with brass feet; a cherry Hepplewhite chest, with vine inlay and original brasses; a fine Windsor bench; a cherry highboy; a Sheraton tambour desk.

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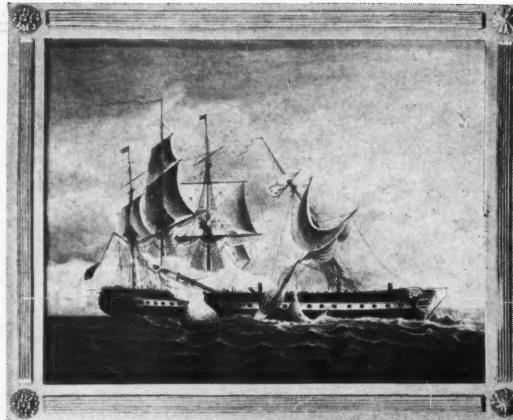
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CAPTURING
HIS H. M.'S FRIGATE "GUERRIERE"

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NEW YORK

Herewith is pictured one of the tiltless specimens of the same horrific period. From the symbolic arctic walrus on the lid to the toelike beading around its base, the piece is encrusted with monstrosity. One redeeming feature it reveals — a well-designed medallion of George Washington. And thus arises an interesting question: should the pitcher be preserved because of this fortuitous association with the Father of his Country; or should the said Father be eliminated for keeping such dubious company?

464. The similarity between certain South German and Tyrolese flasks and flasks made in the early American glasshouses, has frequently been pointed out. The flask of the accompanying illustration, if found wandering about unaccompanied in an American shop, might, perhaps, be identified as a Stiegel product. As a matter of fact, it was probably made somewhere in the Tyrol, though it was unearthed in Munich. It is 6½ inches high, of clear ribbed glass, flat on one side and displaying a considerable convexity on the other. On the whole, it is not bad to look at.

465. D. I. J. B., Iowa, reports the possession of a pressed glass covered dish, embellished with pictures of two ladies, who are labeled Ann Pixley and Maude Granger.

Maude Granger, whose true name was Anna Brainerd, was born in Middletown, Connecticut, in 1851 — some cruel biographers say 1846 — worked in a factory, studied elocution in New York, and made her debut in New York on October 1, 1873, at Union Square Theatre, in the part of Fraisette in *The Geneva Cross*. In the beginning of her career she was more of a professional beauty than an actress. During the years from 1874 to her fading out of the scene she played Olympe in *Camille*, Juliet in *Romeo and Juliet*, Mary Todd Lincoln in *Abraham Lincoln*, and supported players like John McCulloch and Clara Morris. In 1880 she married Alfred Follen, a nephew of Frank Leslie, founder of *Leslie's Weekly*. One writer says: "I remember her as one of the most beautiful Desdemonas, so far as satisfaction to the eye goes, that I ever saw." In 1897 another wrote: "She is still considered a beauty and among old collections of photographs no face will be found oftener."

Annie Pixley was a contemporary of Maude Granger, and for many years starred in *M'liss*, a dramatization of one of Bret Harte's stories. She had a place on the American stage corresponding to that of Lotta in later years.

The chances are that the piece of glass in question was made in the 1880's, when these two actresses were popular. Its value would be very slight.

466. A. L. B., Georgia, sends us the photograph, here shown, of an interesting mug of white earthenware decorated in a brownish red and bearing the following inscription:

THE OCEAN POSTAGE
BRITAIN!

From Thee the World ex-
pects an Ocean Penny
Postage
To Make her Children one
Fraternity,

It appears that in 1840 Parliament established a penny postage rate throughout the United Kingdom. But it was not until 1898 that this rate was extended to the British possessions overseas, and then only to such colonies as would reciprocate.

We are inclined to believe that the mug in question was probably made not long after 1840, doubtless in connection with a movement to extend the penny rate to the British colonies.





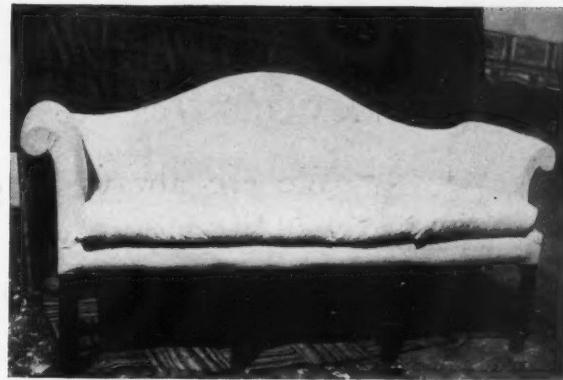
SPANISH CABASSET POT HELMET SEVEN-	
TEENTH CENTURY	\$22.00
LOBSTER-TAIL HELMET	40.00
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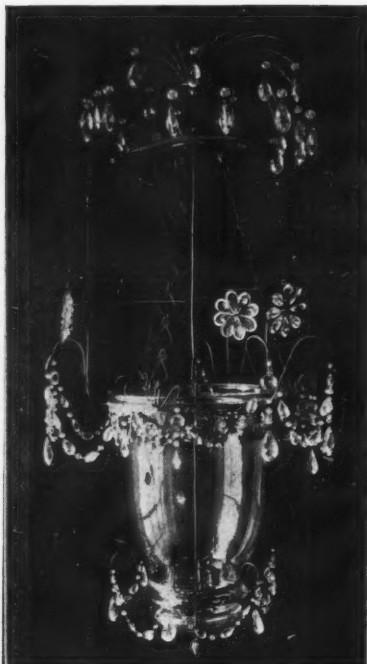
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*A collection of 58 pieces of
AMERICAN PEWTER*

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A fine lot of Lowboys, Desks, Curly Maple Chests, Corner Cupboards, Windsor Chairs, 300 Prints, 200 pieces of Pewter, Clocks, Homespun Linens, Patch Quilts, Historical Bottles, Stiegel Glass, and Old Iron. *Each and every piece guaranteed genuine.*

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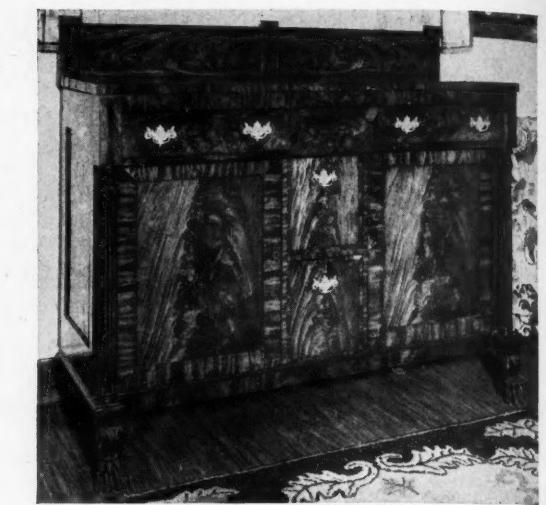
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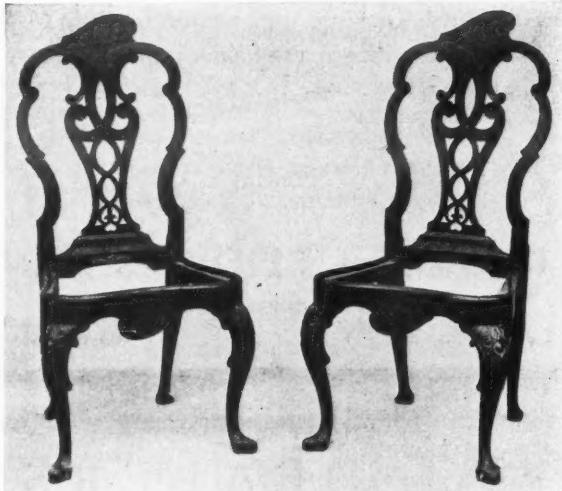
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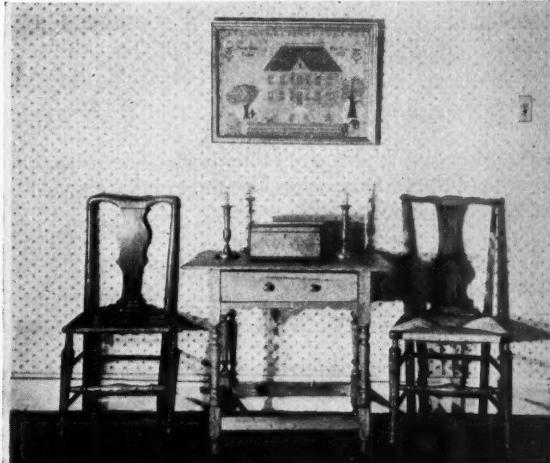
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WILLIAM LEE

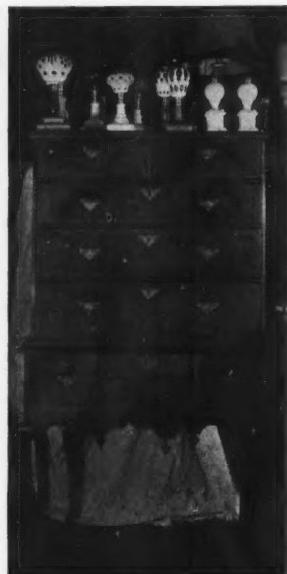
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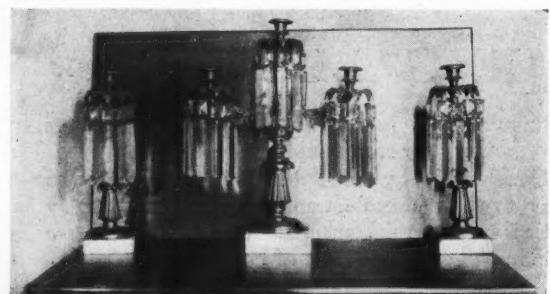
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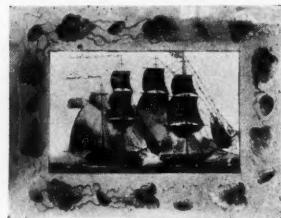
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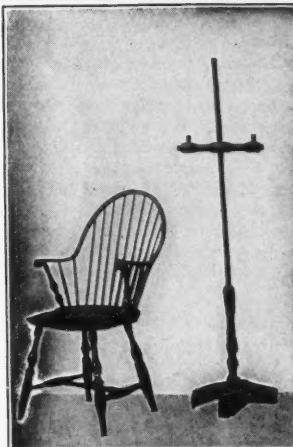
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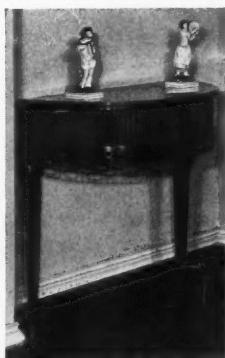
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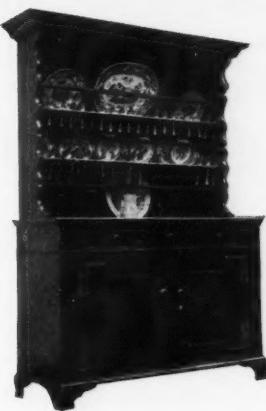
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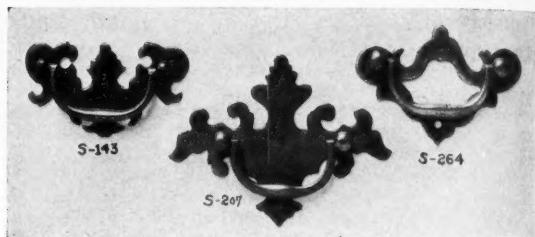
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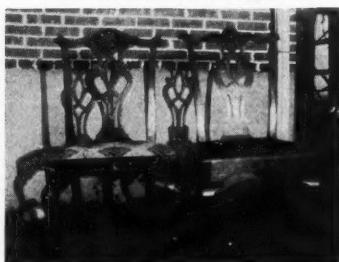
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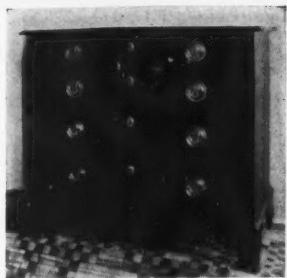
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Old English black and gold lacquer bow-front table. Design on top and sides, five drawers, original handles, length 42 inches, width 20 inches, height 30 inches.

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Slant-top desk in cherry and mahogany, all drawers inlaid or cross-banded, original brasses, two slight repairs, and refinished, \$200; pair walnut high posters, \$175; cherry chest of drawers, inlaid, \$100; cherry chest with original brasses, \$85; pedestal table of maple and pine, \$40; walnut Sleepy Hollow chair, new upholstery, \$100; duck-foot walnut table, large, \$100; high poster in maple, \$75; settee, spool-turned rail and spindles, \$50; Terry clock with eagle, \$35 — another with pillar and scroll, \$100; inlaid Hepplewhite drop-leaf table, walnut, \$110. All pieces refinished and no extra charge for crating.

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Everything Guaranteed as Represented

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NOTICE

OWING to the death of Mrs. Martha Morgan, all of the stock on hand is to be sold at greatly reduced prices. This is a rare opportunity for you. Many exceptional pieces are here in furniture, glass, china, and the like.

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APRIL — AND SPRING, THE HAPPY SEASON, IS HERE THE COLONIAL SHOP

22-24 NORTH WATER STREET NEW BEDFORD, MASSACHUSETTS

Located diagonally across from the Whaling Museum

Wants to help you in your spring planning and has a very large stock of antiques of every description. Come or write. We also offer Whaler's Log Books this month, among them the following: *Bark Mary & Susan*; *Ship California*, 2 Voyages; *Schooner Wm. Martin*; *Bark Mattapoisett*; *Ship Robert Edwards*; *Ship India*; *Ship Eliza Adams*, 2 Voyages; *Ship Abram Barker*, 2 Voyages; *Ship Canton*; *Barque Daniel Webster*; *Bark Pacific*; *Ship Gov. Troupe*; *Barque Persia*; *Bark Franklin*; *Ship Arnolda*; *Bark Keoka*; *Barque Waverly*; *Bark Falcon*; *Brig Thomas Winslow*; *Ship John*; *Ship Young Phenix*; *Ship Hercules*; *Bark Ocean Stead*.

SPECIAL NOTE: We desire to purchase an octagonal post, high post bed of pine or maple, preferably pine, must be full width. Also curly maple mirrors of any type — although we prefer the reeded column Sheraton ones.

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W. W. BENNETT, Proprietor

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PHILADELPHIA
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STATEMENT of ownership, management, etc., of ANTIQUES, Inc., published monthly at Concord, New Hampshire, required by the Act of August 24, 1912. Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher ANTIQUES, Inc., 10 Ferry Street, Concord, New Hampshire. Stockholders: Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Sidney M. Mills, Beverly, Mass.; Frederick E. Atwood, 171 Maple Street, West Roxbury, Mass.; John M. Atwood, 171 Maple Street, West Roxbury, Mass.; Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass. No bonds or mortgages.

(Signed) LAWRENCE E. SPIVAK, *Business Manager*.
Sworn to and subscribed before me this 9th day of March, 1929
FRANCIS A. ROGERS, *Notary*

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$1.50. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the fifteenth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Massachusetts.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to Wanted advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

SEVERAL ELI TERRY CLOCKS, WITH OR without works. R. Bouck, Middleburgh, New York.

TO MATCH EXISTING SET BRUSSELS tapestry, 26 x 33 feet, representing return of Scipio Africanus from Carthage in chariot with elephants, horses, male and female figures. Such tapestry is known but present whereabouts uncertain. Sale offer or information requested. No. 95.

PRINTS AND LITHOGRAPHS BY CURRIER & Ives, N. Currier, Sarony & Major, Bufford, and others. Engravings by A. Doolittle. The highest prices paid. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

ENGRAVINGS WANTED, BY A. DOOLITTLE, P. Pelham, pictures of New York and other American cities. Pictures of G. Washington, A. Hamilton, T. Jefferson. Paintings of American clipper ships. Paintings by A. F. Tait, W. Ranney, and G. H. Durrie. C. K. JOHNSON, 352 West Putnam Avenue, Greenwich, Connecticut.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, BROADSIDES, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

PARTNER WANTED. I WANT A YOUNG woman with brains, personality and capital. Prefer one who knows books, silver, pewter, paintings, etc., one who would love to go out and hunt these fascinating treasures with me. ABRAHAM GREENBERG, BEL AIR ANTIQUE SHOP, Bel Air, Maryland.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

PAINTINGS BY GERMAN MASTERS FROM the 16th to 19th century. Address offers to SPAETH BROS., 578 Madison Avenue, New York City.

LOWER PART OF WALNUT HIGHBOY, OLD cherry and San Domingo mahogany two inches thick and burl walnut veneer. No. 112.

OLD LETTERS; LITHOGRAPHS OF RAILROADS, ships; views of New York. JACK LEES, 107 25th Street, Jackson Heights, Long Island, New York.

STONEWARE OR POTTERY, MARKED: CROLIUS, New York. Send full description with sketch and exact marking. Give price packed for shipment. No. 117.

TWO EXPERIENCED, INTELLIGENT AND energetic women (college instructors) with a thorough knowledge of antiques want buying or selling positions in summer shop in East. No. 115.

CURRIER & IVES. DEALERS DESCRIBE AND quote everything in stock, giving sizes, dates, condition; also colored woodcuts, steel engravings colored. ANTIQUARIAT, 1532 Wabash Avenue, Kansas City, Missouri.

BLUE AND WHITE PARIAN VASES AND pitchers. Give size, condition, design, and price. DR. C. W. GREEN, 62 West Tenth Street, New York.

PAIR MAHOGANY CHIPPENDALE SIDE chairs, claw and ball feet preferred. In good condition. Send photograph, description and price. No. 108.

EIGHTEENTH CENTURY AMERICAN OR English mahogany or walnut secretary with glass doors. Good condition. State size and particulars. Also small eighteenth century sofa. No. 109.

WILL BUY LETTERS AND MANUSCRIPTS of presidents, statesmen and other notables; also early American pamphlets, broadsides, and newspapers. EDWIN M. HORSON, JR., 18 Hamilton Street, Paterson, N. J.

FOR SALE

NOTE THESE DIRECTIONS: LOOK FOR the Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Post Office. THE RED SHOP ON THE HILL, Wakefield Antiques.

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

ANTIQUES MAGAZINE, VOLUMES I — VII, bound; volume VIII, unbound. *Antiquarian*, September, 1923, to May, 1925, unbound. *Old China*, volume I numbers 1, 2, 4, 5, 6, 8, 11, 12; volume II complete; volume III numbers 1 to 11. What offers? No. 92.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3d Avenue, New York City.

SPECIAL BARGAINS ON A FEW HOOKED rugs that need slight repairs. No. 928.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian basketry, all tribes; pottery; beadwork and handbeaten silver jewelry; Indian collections. J. G. WORTH, 9 East 59th Street, New York City.

COLORED FASHION PLATES, FLOWER plates (100 to 125 years old), bird plates, all genuine old ones, magnificent collection of many thousands, finely executed and colored. Small assortments sent on approval anywhere. NO C. O. D. or other charges. Keep all, return all, or otherwise. Make your own selection at no cost to you except return postage, if any. Your letter request brings the plates, moderately priced. ANTIQUARIAT, 1532 Wabash Avenue, Kansas City, Missouri.

CIGAR INDIAN, EXCELLENT CONDITION, bargain to settle estate. HARRY HINESMAN, Seneca Falls, New York.

CORD BEDS; OLD GLASS; PRINTS; FURNITURE; lustres; Staffordshire; antiques of every description. Wholesale price list mailed to you free upon request. BILL'S ANTIQUE SHOP, 179 West Avenue, Canandaigua, New York

AMERICAN DEALERS VISITING ENGLAND simply cannot afford to miss inspecting our huge stock of genuine antiques. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

AUCTION SALE OF ANTIQUES ON APRIL 17th at West Williamsport, Pennsylvania, Iona Temple Building. Many hundred pieces of period furniture, glass, china, etc., will be sold. Sale starts at 9 A.M., rain or shine. Send for circular. C. L. GLOSSER, 936 Moore Avenue, West Williamsport, Pennsylvania.

PLATES: SIX FORT EDWARD, 5 INCH, MULBERRY, Clews; pair Landing of Lafayette, 7 inch. Choice prints; red paisley; astral lamp; needle-point screen; doll; glass; furniture. CRAWFORD STUDIOS, Richmond, Indiana.

DEALERS SEND FOR SPECIAL MONTHLY lists. Furniture, prints, glass, etc., at wholesale prices to bona fide dealers. D. A. CARD, 52 Utica Street, Hamilton, New York.

SEVERAL ENGLISH PIECES, INCLUDING: two grandfather clocks, prominent London makers; Queen Anne barometer; two chests of drawers; also carved cabriole suite of frames — settee, two arm, twelve side chairs. No. 118.

PRINTS: LOSS OF THE STEAMBOAT, SWALLOW, Turn of the Tide; The Road Fiend; Clipper Ship in Hurricane; Battle of Tippicanoe; Rabbit Hunt; Parole. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

PAIR WATERFORD DECANTERS, STEEPLE tops, \$50; woven coverlet, Bird of Paradise pattern, red and white, perfect, \$50; old hatbox showing pictures of firemen and fire apparatus, top shows hunting scene, \$15; fine old hob grate, \$150. H. V. BUTTON, Waterford, New York.

SIX-DRAWER CHERRY CHEST, RESTORED; birch slant-top desk; curly maple slant-top desk; mirrors; glass and china. FREDERICK A. ADAMS, 40 Center Street, Northampton, Massachusetts.

SEVENTEEN ODD CUPS, NO HANDLES, (4 Lowestoft). Make attractive ash receivers. \$20 for the lot. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

FORTY-FIVE WOOD SETTEES, 4½ FEET TO 11 feet long, many types for veranda and summer cottages, reasonable prices. See February and March ANTIQUES. J. T. HAROLD, Dallas, Pennsylvania. 6 miles from York, Pennsylvania.

EXCEPTIONALLY FINE LARGE GILT MIRROR, Adam type, exquisite design. Photograph on request. Box 108, Norwich, Connecticut.

BECAUSE OF THE NEED OF ADDITIONAL exhibition space the Old English Galleries have decided to discontinue carrying Lustreware, Pottery, and Colored Glass. The stock of these articles, now on hand, are offered to dealers at unusually attractive prices. These goods were carefully selected and have excellent selling value, especially for summer shops. OLD ENGLISH GALLERIES, 86 Chestnut Street, Boston, Massachusetts.

PIANO, R. AND W. NUNS, 100 YEARS OLD, mahogany, inlaid black lines, 6 legs and pedal, in perfect condition. \$300. Picture can be sent. MRS. G. E. WESTCOTT, 148-09 Northern Boulevard, Flushing, Long Island, New York.

ONE CARVED WALNUT SIDE CHAIR, NEEDLE-POINT SEAT, \$100; Sheraton armchair, satinwood inlay, needle-point seat, \$150; six goblets, and other dishes in bellflower, ivy, wild flower, and lion; three mercury tie backs, pewter screws; brass andirons and fender. THE WHAT NOT, 72 Haywood Street, Asheville, North Carolina.

OLD COBBLER'S BENCH WITH TOOLS; small collections of old jewelry; powder horns; snuff boxes; bead bags; maps, parasols. THE KETTLE AND CRANE, Boscawen, New Hampshire.

THE HOUSE WITH BLUE BLINDS — EARLY American Antiques. MRS. GEORGE PARKER BOLLES, ANTIQUARIAN, George Street, Bellows Falls, Vermont.

SPANISH AND FRENCH ANTIQUE FABRICS including blue, yellow, red, green, and pink damasks; floral tapestry; Louis XVI brocades; rare hand-beaded bellpulls. A. MARGUERITE McDOWELL, 6121 Walnut Street, Philadelphia, Pennsylvania.

HEPPELWHITE SERPENTINE-FRONT INLAID mahogany sideboard, original brasses, rare; ball-and-claw-foot drop-leaf mahogany dining table. No Dealers. Private, 2 Morris Street, Merchantville, New Jersey.

SHERATON THREE-PIECE DINING TABLE, fluted legs; Sheraton sideboard, fluted panels. \$1,000. No. 116.

DARK BLUE JENNY LIND BOTTLE, \$72; bird's-eye maple dressing table, \$70; duck-foot vase-back chair, \$60; walnut Queen Anne mirror, 16 by 28½ overall, all original, \$6. Free lists. PRENTICE, 239 West Water Street, Elmira, New York.

7½-FOOT GILT CORNICE, 10 INCHES WIDE, new bright condition; another lot 4 inches wide, enough for three windows. WARREN WESTON CREAMER, Waldoboro, Maine.

HANDSOME ENGLISH SERVING TABLE, long and narrow, splendid condition. Photograph on request. Box 108, Norwich, Connecticut.

YE OLD BRICK HOUSE, WEST BROOKFIELD, Massachusetts, will reopen May 1st, with a very attractive collection of old glass, China, and many unusual things.

HOLLAND TURNED FULL-SIZED BED; small unusual school desk; night stand with ogee drawer and two chairs. All the above of solid, exquisite curly maple. Lovely cherry Sheraton inlaid chest of drawers. No. 111.

BEAUTIFUL ANTIQUE HEAVY BEDSPREAD, star pattern, handsome border design. Will sell very reasonably. MRS. A. M. CARR, 10 Clafin Road, Brookline, Massachusetts.

HEIRLOOMS FROM SCOTLAND, ALL ABOUT 100 years old: Five steel engravings; pink lustre plaques; bronze lustre toby jugs; Dresden and odd china; three papier maché trays. No. 113.

LARGE FLUTED AND ENGRAVED FLIP mug. WARREN WESTON CREAMER, Waldoboro, Maine.

PAIR VERY LARGE BENNINGTON MIRROR knobs or curtain tie backs. WARREN WESTON CREAMER, Waldoboro, Maine.

HOOKED RUGS, LARGE COLLECTION, OLD and new, \$5 to \$10. D. C. RUDISILL, Gettysburg, Pennsylvania. 5 miles south of Gettysburg, on Baltimore pike.

AUNT LYDIA'S ATTIC — WESTERN AND Southern Dealers — come and rummage. Empire and early American pieces. Fine hooked rugs sent on approval to reliable parties. Glass; china; quilts and chintzes; coverlets and shawls. Pictures, crating free. Reliable guaranteed service. EDITH G. MEISSNER, 795 Chestnut Street, Waban, Massachusetts. 10 miles west of Boston, off Beacon Street.

EARLY AMERICAN TABLE GLASS. ALL colors and patterns. HAMET HURST, by appointment, 416 Locust Street, Roselle, New Jersey.

DECORATED PENNSYLVANIA-DUTCH DOWER CHEST; English, curly birch swell-front bureau of small size; pie-crust table; and set of six authentic Chippendale chairs. Information and photographs on request. MISS HARDY'S WORKSHOP, 102 Chestnut Street, Boston, Massachusetts.

DEWDROP AND BELLFLOWER, SETS COMPLETE. Rare early Jersey glass. Westward Ho comports. MRS. G. W. HARPER, 1 Euclid Avenue, Summit, New Jersey.

BLUE PINT VIOLIN FLASK; YELLOW GREEN one-half pint violin flask; amber pint swirl bottle; pair of blue twisted candlesticks; historical pitchers; rare ivory miniatures. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

FINE ENGLISH GRANDFATHER TALL clock, beautifully reeded; solid rosewood square piano, keys and inlaying mother-of-pearl. Both excellent condition. MRS. CHARLES BUFORD, New Bern, North Carolina.

BOSTON STATE HOUSE PLATTER; DARK blue goblet; dolls. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

BUHL — WARDROBE, DRESSING TABLE, bed and night stand. Sold as a set or separately. Reasonable. Photograph on request. H. M. SCHMIDT, 27 East Ohio Street, Chicago, Illinois.

CRADLE WITH HOOD, VERY OLD, PERFECT condition, \$50. No. 114.

VIOLIN, "ANTONIUS STRADIVARIUS CREMONENSIS faciebat anno 1721" inscribed inside. LEO HORAN, Owner's Agent, Box 173, Jackson, Mississippi.

MAHOGANY HOODED-TOP HIGHBOY, TWO sunbursts with torches; also mahogany lowboy. Photographs and prices on application. W. B. ROWE, New Milford, Connecticut.

OLD DOCUMENTS — SIGNATURE OF EARLY presidents, G. Washington countersigned T. Jefferson, date 1790; J. Q. Adams and H. Clay, date 1827; T. Jefferson, date 1801. No. 110.

COMPLETE SET, INCLUDING THE FIRST number, of ANTIQUES, in mint condition, first four volumes bound. Box 25, Hingham, Massachusetts.

CURLY MAPLE CHEST, \$35; CURLY MAPLE corner cupboard, \$25. Not refinished — furniture — glass-crocks. MRS. J. M. FRYE, Homer City, Pennsylvania.

SET OF SIX CHIPPENDALE CHAIRS, ORIGINAL; hooked rugs, three for \$20. No. 928.

A FEW PIECES LOWESTOFT, DRESDEN, Spode; old ships wine set; Hepplewhite inlaid card table, fine condition. No. 119.

PAIR DEEP AMETHYST GLASS CANDLESTICKS, nine inches high, perfect; tall slender-post maple bed, six feet nine inches high, tapering from two-inch square base to ¾-inch hexagonal tops; fine Hepplewhite sideboard, inlaid, six feet long. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York.

MERCURY GLASS GAZING BALL; PAIR mercury glass vases and goblets; pair large Bohemian vases; tall opaque blue decanter. MRS. GILBERT SPOONER, 303 Glen Street, Glen Falls, New York.

SMALL STRETCHER TABLE, MAPLE AND pine, all original; American pewter porringer and eight-inch bowl, Samuel Hamlin; maple chests of drawers; unusual hooked rugs; silhouettes; snuff boxes; silver spoons. THE LITTLE HOUSE, 324 North Fullerton Avenue, Montclair, New Jersey (near Watchung Avenue Station).

ENGLISH SHERATON THREE PEDESTAL dining table, rich mahogany color, brass feet, excellent condition. Photograph on request. No. 120.

PERIOD SOFAS, PLAIN OR OVAL BACKS, with carved grapes or roses, price crated, \$25; maple Hepplewhite card table in fine condition, price crated \$55. H. B. KALER, Washington, Maine.

WOODEN INDIAN CIGAR SIGN, VERY choice, aged, photograph; also Stiegel goblet. P. O. Box 483, Monmouth, Ill.

COLORED GLASS — WESTWARD HO, WILD-Flower; six blue hobnail jelly glasses. Crotch mahogany bureau desk with twisted posts, hand carved convex front, \$90.00; antique jewelry; exceptionally beautiful Empire sofa, crotch mahogany; bird salts; bird's-eye maple chest of drawers; clocks, 128 North Franklin Street, Wilkes Barre, Pa.

FINE COLLECTION OF OLD ENGLISH, Continental and American pewter; also china, glass, brasses. Lists. KIRKLAND COLTMAN, 6359 Yale Avenue, Chicago.

OLD COLONIAL TAVERN, FURNISHED OR unfurnished, spacious rooms, attractively arranged in antiques, operating as hotel and antique Sales room; splendidly situated in Northern New England. Excellent opportunity for man and wife with knowledge of antiques. No. 121.

ANTIQUE FIREARMS AND CRAFT LITERATURE. Send for list. DEXTER, 910 Jefferson, Topeka, Kansas.

MISCELLANEOUS

THE DUXBURY SHOP FOR RENT — ANTIQUE and gift shop, established sixteen years. For further details address MRS. JOSEPHINE H. SHAW, The Duxbury Tea House, Duxbury, Massachusetts.

SUMMER HOMES IN SOUTHERN VERMONT: The most charming hill country in New England dotted with lakes and brooks and desirable old houses. Priced from a few hundred dollars and up. Send for illustrated folder. HAROLD P. WHITE, Brattleboro, Vermont.

FOR RENT: LIVINGSTON COTTAGE AND garage on the Roosevelt Estate, Albany Post Road, between Poughkeepsie and Hyde Park, suitable for antique shop. APPLETON L. CLARK, 17 John Street, New York, N. Y.

YOUR CHOICEST ANTIQUES, YOUR ANCESTRAL LINES, SPECIALLY, DUTCH AND FRENCH GENEALOGIES. WALNES, MOSIERS, GERLACHS, BOCKOVENS, LOHNES; DOZENS MORE. CIRCULAR. DR. CARO S. VALENTINE, 125 A Street, N.E., Washington, D.C.

NEW LOCATION. ON THE MAIN TRAIL through historic Wyoming Valley. Free lists will be continued. S. H. LAIDACKER, 395 Wyoming Avenue, Wyoming, Pennsylvania.

Read the Clearing House

and if what you are seeking is not listed somewhere in its columns

Use the Clearing House

It offers you excellent opportunity for quick sale or purchase

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: KATHERINE D. BISHOP, 201 West Lomita Avenue.
THE HOOSE O'WORTHY ANTIQUES, 818 North Central Avenue.

CONNECTICUT

***DARIEN:** MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
NEW HAVEN: *W. S. BEEBE Co., 338 York Street. Reproduction of old brasses.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
THE SUNRISE SHOP, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.
RIDGEFIELD: THE NOOK, Norwalk Road.
STONINGTON: SHARWOOD AND ROBSON, Farmholme.
UPPER STEPNEY: *MORTIMER J. DOWNING.
WESTPORT:
*MARION BOOTH TRASK, 18 Compo Road.
WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

KENTUCKY

FRANKFORT: *THE WILDERNESS TRAIL ANTIQUE SHOP, 304 High Street.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.
*KENNEBUNK: BESSE'S ANTIQUE SHOP.
OGUNQUIT: *THE SHOP OF THE TWO YOUNG MEN.
PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.
ROCKLAND: *DAVID RUBENSTEIN, corner Main and Talbot Avenue.
SHEEPSCOT (Wiscasset): THE NELSON HOME-STEAD.
*WALDOBORO: WARREN WESTON CREAMER.

MARYLAND

***BALTIMORE:** FRANKLIN STUDIO, 1124 Cathedral Street.
BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.

MASSACHUSETTS

***AUBURNDALE:** WAYSIDE ANTIQUE SHOP, 23 Maple Street.
BOSTON:
*NORMAN R. ADAMS, INC., 140 Charles Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*COLONIAL HOOKED RUG SHOP, 307 Cambridge Street. Hooked rugs.
*THE EXETER GALLERIES, 179 Newbury Street.
*FINE ANTIQUE SHOPPE, 109 Charles Street.
*F. J. FINNERTY, 130 Charles Street.
*FLAYDERMAN & KAUFMAN, 68 Charles Street.
*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.
*HICKS GALLERY, 18 Fayette Street.
*HENRY JACOBS, 145 Charles Street.
*JORDAN MARSH CO., Washington Street.
*LOUIS JOSEPH, 14 Newbury Street.
*WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and appraisers.
*GEORGE McMAHON, 33 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

OLD ENGLISH GALLERIES

86 and 88 Chestnut Street.
YE OLDE HOUSE, 39 Fayette Street.
*OLD RUSSIA, 16 Arlington Street.
*OLD VILLAGE ANTIQUE SHOP, 75 Chestnut Street.
*OX BOW ANTIQUE SHOP, 88 Charles Street.
*I. SACK, 85 Charles Street. Reproduction of old brasses.
*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.
*SHAY ANTIQUES, INC., 181 Charles Street.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*THE SPINNING WHEEL ANTIQUE SHOP, 35 Farnell Street.

H. STONE'S ANTIQUE SHOP

301 Cambridge Street.

*ROBERT C. VOSE GALLERIES

559 Boylston Street.

*YACOBIAN BROTHERS, INC.

280 Dartmouth Street. Hooked rugs.

*BROOKLINE: H. SACKS & SONS

62-64 Harvard Street.

BUZZARDS BAY:

*W. W. BENNETT, Twin Gateway.

*MRS. CLARK'S SHOP

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST TAUNTON: ED WHITNEY

1150 Middleboro Avenue.

*FRAMINGHAM: WALLACE NUTTING.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS: *THE TREASURE SHOP, HELEN TRAYES.

*LONGMEADOW: E. C. HALL

145 Longmeadow Street.

MARBLEHEAD: THE PETER JAYNE HOUSE, MRS. MARY E. WILLIAMS

37 Mugford Street.

*MARION: MRS. MARY D. WALKER

Front and Wareham Road.

*MATTAPAN: H. & G. BERKS

1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

MEDFIELD: MEDFIELD ANTIQUE SHOP

West Main Street.

MELROSE: WYOMING ANTIQUES, F. M. WHITE,

122 West Wyoming Avenue.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP

22-24 North Water Street.

*NORTHBORO: G. L. TILDEN

State Road.

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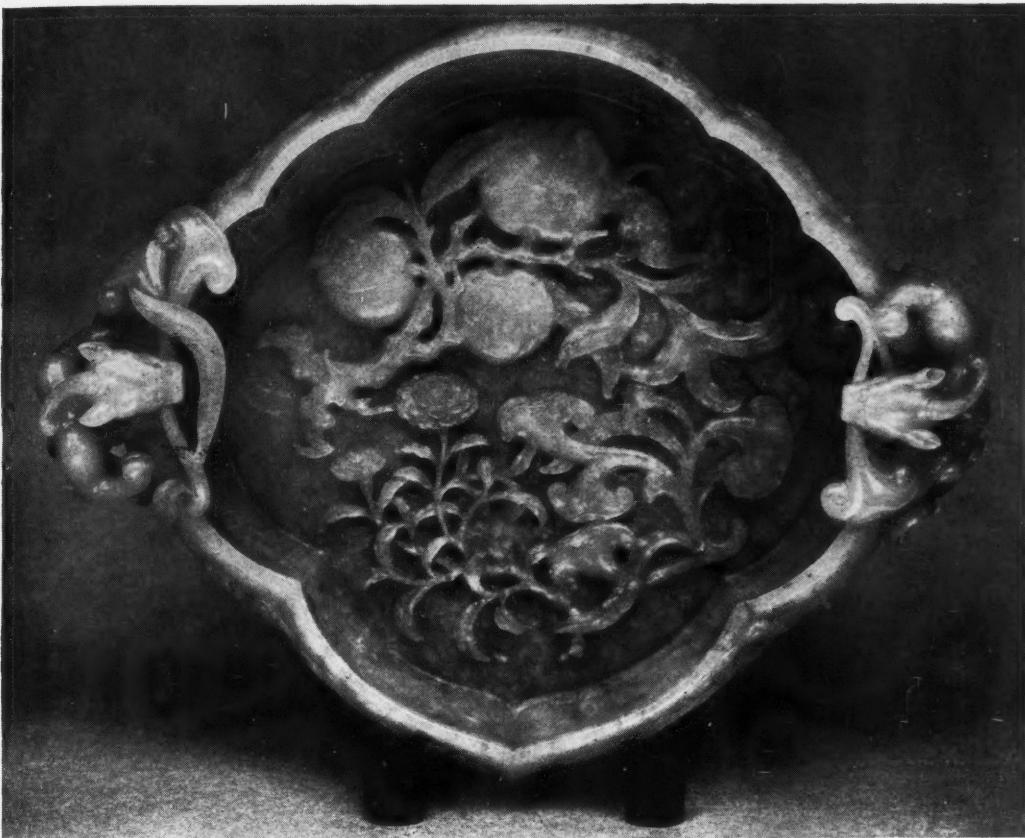
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